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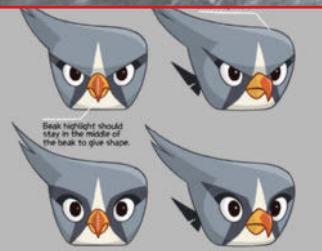
141

ILLUSTRATE WITH MASKS

Use layer masks, brushes and pro filter tricks to turn a photo into pencil art

STUDIO SECRETS FOR STUNNING

GAME ART



DESIGN CHARACTERS



CREATE THE KEY ART



DEVELOP THE TRAILER

CREATIVE HAIR RETOUCHING

Learn how to select, edit & paint photorealistic hair

RISE OF THE TOMB RAIDER

BEHIND THE
SCENES



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The expert lighting techniques that will enhance photos, composites and paintings

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ISSUE 141

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IN THIS ISSUE...



APRIL MADDEN
Editor

COVER IMAGE
CRYSTAL DYNAMICS

crystald.com

Games developer Crystal Dynamics created this artwork of *Tomb Raider* heroine Lara Croft for the latest iteration of the multi-million selling franchise. They explain more about their art in our feature on p26.



The games industry is one of the leading employers of digital artists across a variety of disciplines. In our feature this issue, industry experts from some of the biggest titles in the business take us through their roles in this booming industry, explain how they develop environments, characters, key art and trailers, and demonstrate the skills you need to succeed as a videogames artist.

Whatever kind of Photoshop work you create, lighting is something that can make or break your image, so it's important to master it. Our feature on p38 is packed with professional tips from photographers, compositors and digital artists to help you take control of lighting. To take it further, artist Meike Hakkaart shares her techniques for painting lighting on p48.

On p56, photographer Leo Rosas Morin explains his expert techniques for creative hair retouching. You'll learn how to select, edit and paint this tricky

subject, enabling you to radically transform images. Meanwhile on p66, advertising art director Rodrigo Marinelli shares some complex and creative Warp tool techniques to enable you to make impossible, but believable composites. On p74, illustrator Geneva Benton takes us through the process of transforming a photo into a stunning pencil and ink illustration, using masks, filters and professional brush techniques. Give these pro techniques a whirl today, and don't forget to share your images with us on our Gallery at the link below.

Plus we have interviews with photographer and photo artist Erik Almås (p10), digital and branding studio Engage Interactive (p18) and sports artist Ronan Muller (p86). On p16 Shauna Lynn Panczyszyn takes us inside typographical treat *The Clickbait Project*, while artists as diverse as Ubisoft Redlynx's Juhani Jokinen, freelancer illustrator Mana Ikeda and Adobe favourite Emi Haze explain the processes behind their personal work. Enjoy the issue!

54
HOW MADE:
STELLA

Discover how illustrator Mana Ikeda created this intensely colourful piece of artwork

INSIDE:

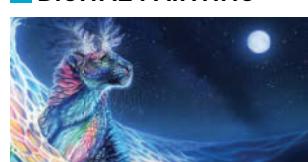
GAME ART



LIGHTING



DIGITAL PAINTING



CREATIVE RETOUCHING



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■ ISSUE 141

CONTENTS

EYE ON DESIGN

What's hot, who's in and the latest art & design happenings

- 06 | Pro Panel: Meet this issue's experts
- 08 | Industry News: Must-have creative tech
- 10 | Portfolio Interview: Award-winning photo art
- 16 | Project Focus: The Clickbait Project
- 18 | Studio Interview: Engage Interactive

TECHNIQUES

Professional artists reveal their high-end Photoshop skills

- 26 | Feature: Studio secrets for stunning game art
- 36 | How I Made: *Three Pistons Lodge*
- 38 | Feature: 20 pro secrets for dynamic lighting
- 48 | Workshop: Perfect colour and lighting
- 54 | How I Made: *Stella*
- 56 | Workshop: Creative hair retouching
- 62 | How I Made: *Cosmogony Reloaded*
- 66 | Workshop: Achieve realism in composites
- 74 | Workshop: Illustrate with masks
- 79 | How I Made: *Trapped*
- 86 | Reader interview: Dynamic range

REVIEWS

We put the latest creative kit and apps to the test

- 80 | Epson Expression Photo XP-950
- 83 | Corel Painter 2016

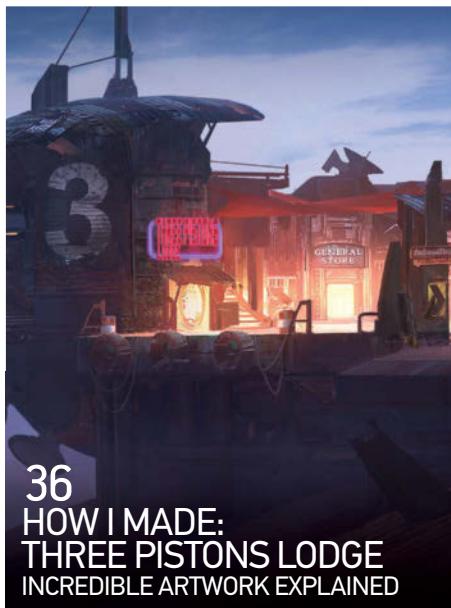
RESOURCES

Amazing creative resources to enhance your Photoshop work

- 90 | Resource Project: Create your own textures for type
- 96 | FileSilo: Bonus resources for your Photoshop projects



80
REVIEW
EPSON EXPRESSION PHOTO XP-950



36
HOW I MADE:
THREE PISTONS LODGE
INCREDIBLE ARTWORK EXPLAINED

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96 BONUS RESOURCES FANTASTIC FREEBIES ON FILESILO



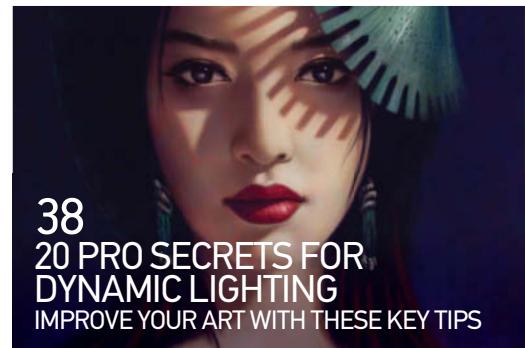
90
RESOURCE PROJECT
CREATE TEXTURES FOR TYPE



26

STUDIO SECRETS FOR STUNNING GAME ART

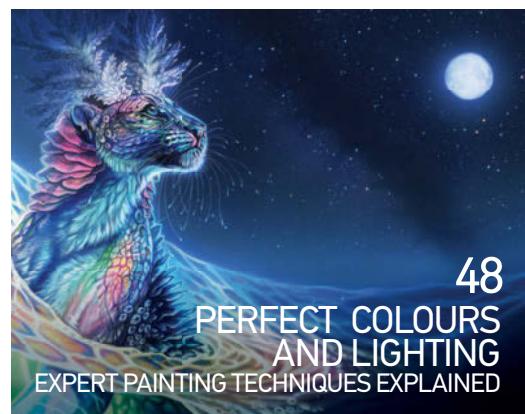
PRO GAMES ARTISTS SHARE THE ARTWORK PROCESSES BEHIND TOP TITLES



38

20 PRO SECRETS FOR DYNAMIC LIGHTING

IMPROVE YOUR ART WITH THESE KEY TIPS



48

PERFECT COLOURS AND LIGHTING

EXPERT PAINTING TECHNIQUES EXPLAINED



56

CREATIVE HAIR RETOUCHING

CREATE PHOTOREALISTIC HAIR



74

ILLUSTRATE WITH MASKS

COMBINE TYPOGRAPHY WITH PAINT TEXTURES FOR AN ON-TREND LOOK



62

HOW I MADE: COSMOGONY RELOADED

EMI HAZE MIXES MEDIA



66

ACHIEVE REALISM IN COMPOSITES

PRO WAYS TO USE WARP TOOLS



WE ARE ONE.

READER INTERVIEW

SPORTS ACTION FROM RONAN MULLER

86

ADVANCED PHOTOSHOP PRO PANEL

MEET THE PROFESSIONALS SHARING THEIR PHOTOSHOP EXPERTISE AND TECHNIQUES IN THIS ISSUE



© Rodrigo Marinelli



RODRIGO MARINELLI

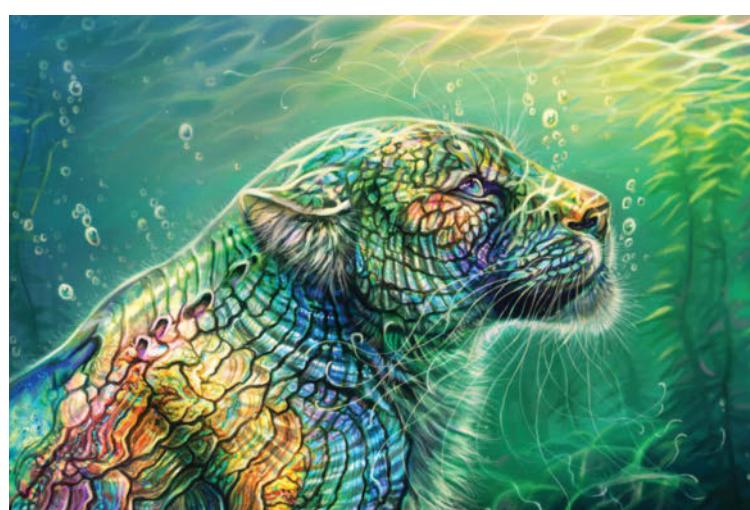
rodrigo_marinelli.prosite.com

One of the big secrets to making any kind of photomanipulation is the use of masks. This tool allows you to insert pictures into shapes without losing any information. In this image, to put the rock band into the heart I created a folder with a heart shaped mask. After that all images placed in this folder became heart-shaped.

■ Learn more about how Rodrigo Marinelli creates composites in his tutorial on p66



© Leo Rosas Morin



© Meike Hakkaart



MEIKE HAKKAART

maquenda.deviantart.com

To create a fantasy painting you don't have to look far away from reality. There is much inspiration to be found from the colours, shapes and patterns of nature itself. Through studying, collecting and photographing subjects from nature, you will never be left uninspired to paint. By combining multiple different elements you'll be able to paint a fantastic vision!

■ Get pro painting advice from Meike Hakkaart in her guide on p48



LEO ROSAS MORIN

www.leorosasphoto.com

Keep your files in order; when you are a professional photographer or image editor it is likely that more than one person will [need to] access the same PSD file and it will make it easier for all to have a smooth workflow. I would even advise to always use English titles on each layer so it remains as international and clear as possible to everyone.

■ Get more Photoshop advice from Leo Rosas Morin in his guide on p56

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GENEVA BENTON

genevab.com

To really draw in attention from viewers, it is important to have a focal point in the art that really stands out. A focal point is an area of interest in an image. It is highlighted through the use of colours, shading, perspective and composition in that certain area that is different from the rest of the artwork.

■ Discover more art skills from Geneva Benton in her tutorial on p74

“Keep your files in order; when you are a professional photographer or image editor it is likely that more than one person will [need to] access the same PSD file **”**

LEO ROSAS MORIN / WWW.LEOROSASPHOTO.COM

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DISCOVER NEW ART TECH

WACOM, ADOBE, APPLE AND OTHER COMPANIES HAVE LAUNCHED NEW PRODUCTS THAT WILL CHANGE THE WAY ARTISTS CREATE

The second half of 2015 has seen a wealth of creative tech releases that will enhance and improve your workflow.

Wacom has released several new tools that can be utilised to improve workflow and enhance creativity. The first new tool is the Bamboo Spark, which combines a smart folio with a smart pen. Visual note-taking has grown in popularity and this tech will complement your process of capturing ideas. The Bamboo Spark works with the Wacom Cloud and Wacom Ink Layer Language (WILL), which enables you to share your work quickly.

Additionally, Wacom has launched the Bamboo Fineline 2 and has served up new four new models of the Intuos tablet. The Bamboo Fineline 2 is an astonishing new stylus that will provide a more natural experience with pressure sensitivity. The four new models of Intuos are bundled with software to provide users with the perfect creative experience. These include: Intuos Art, Intuos Draw, Intuos Photo and Intuos Comic. Wacom maintains its mantra of creating intuitive easy tools so people can explore their creativity.

In September, Apple announced its iPad Pro and Apple Pencil. The iPad Pro features a 12.9-inch Retina display with 5.6 million pixels and 64 bit A9X chip. The Apple Pencil has a built-in sensor that will measure pressure and tilt. It also has a built-in Lightning connector for quick pairing and charging.

In addition, Apple has offered its Smart Keyboard, which will greatly extend the possibilities of what can be created using the iPad Pro. At the moment this version of the Apple iPad Pro is only able to run apps. However, there are more than 850,000 apps in the App



■ BLACKDOVE: VIEW ART IN STYLE

Blackdove is a digital gallery that connects the world to original motion art, thus transforming smart screens into a virtual art gallery. Using an app, art lovers will be able to select from a bevy of

artists to showcase on multiple screens. A perfect way to turn any home, office, hotel or restaurant into a visual showcase.

Some of the artists whose digital works are available to download via the Blackdove system include: Felix Deimann, Luke Bridgeman, Gaspar Batha, Marina Esmeraldo, Jaime Travezan and Jon Cates. Users can add their artwork to a collection. Streaming through Apple TV, Chromecast and Roku Stick is easily set via the app. After that you have a digital gallery where you can view artwork from brilliant artists.

"The use of technology will ultimately be seen as the visionary artist tools of this century. As distribution platforms such as Blackdove emerge to serve the artists, the medium will expand into the mainstream," says CFO and founder Marc Billings.

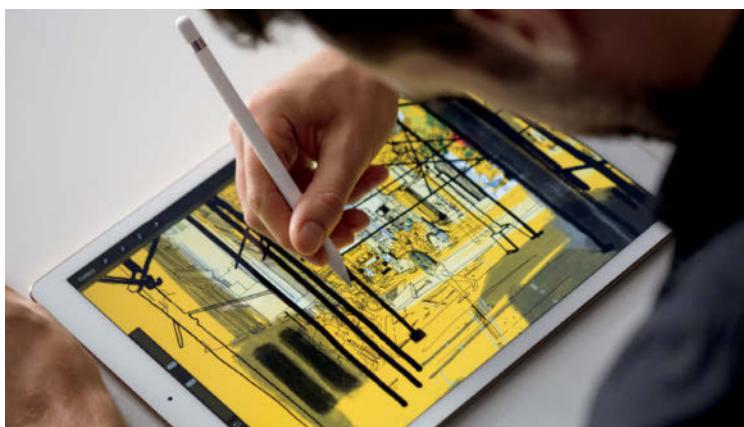
Store designed specifically for the iPad and iPad Pro, so there isn't a shortage of things to do with it.

During the Apple keynote, Eric Snowden, Adobe's director of mobile design, demoed versions of Adobe Comp CC, Adobe Photoshop Sketch and Photoshop Fix (codenamed Project Rigel). Adobe also demoed how its CreativeSync technology enables mobile apps to work together. During October's Adobe MAX conference, Adobe disclosed more information regarding its new apps. It seems Adobe is advancing the creativity of apps available for smart devices that work in conjunction with its main line of software.

Another new device is ScanPAD. The team behind ScanPAD has re-imagined the process of copying,

scanning and sharing with its beautifully designed device. Its micro suction technology stabilises your smartphone and documents for easy scanning. Additionally, ScanPAD integrates blue screen technology to make product photography simple. The device is a great solution for artists as well as businesses. ScanPAD works with both iOS and Android devices. According to Adolf Seinecke, former director of finance at Apple Europe, "ScanPAD will redefine and transform the way people use their smartphones to scan documents."

Innovation comes in many forms and 2015 has shaped up to be a very exciting year so far. We're looking forward to the next batch of new creative tech.



■ MAINTAIN YOUR A-GAME

Staying up to date with new trends in technology can be beneficial for all creatives. Companies are continuously developing new tech that can optimise your workflow. How you choose to utilise new technology can be a game changer.

Wacom's Bamboo Spark: The latest edition to the Wacom line, the Bamboo Spark promises to take note taking to the next level. Digitising notes and sketches the Bamboo Spark will be a great asset to any designer



ADOBE AND MARVEL JOIN FORCES

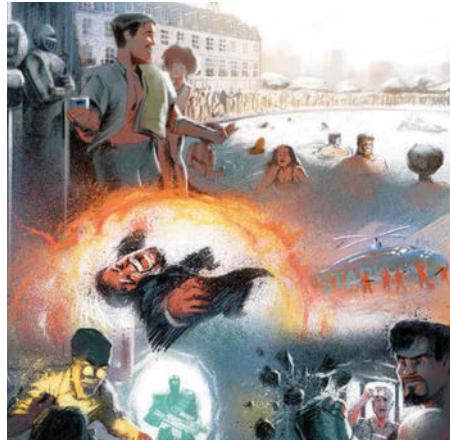
THIS YEAR DURING COMIC CON ADOBE AND MARVEL TEAMED UP AS PART OF THE #MAKETHIS CAMPAIGN TO LAUNCH A NEW CONTEST

Character design and storytelling have always been a key part of comic book culture. Two leaders in the world of creativity joined up for a brilliant contest to find the next generation of comic book legends.

Students from over 47 countries submitted their portfolios through Behance. Adobe and Marvel announced the winning four talented young artists during the San Diego Comic Con. They include: Emil Friis Ernst from Nemark's Animation Workshop, Alexandria Huntington from the Academy of Art, Hayden Sherm from RISD and Chad Lewis of Kent State University.

"Behance is an amazing showcase of talent," says Marvel senior editor Mark Paniccia. "I was blown away by the sheer scope of gifted artists on the site. There's literally a digital renaissance happening there."

Together with Marvel and Adobe products the winners created the first-ever student-illustrated *Avengers* comic. It was the chance of a lifetime for young people to tell the tales of our favourite superheroes. Each student used Creative Cloud mobile apps and desktop products including



Emil's Iron Man: "It was an incredibly exciting moment. I was excited about working on an *Avengers* comic and familiarising myself with the editorial process of the mainstream," said one of the winners, Emil Friis Ernst

Photoshop, Illustrator, Color, Brush, Line and Comp to harness their creative vision. Adobe plans to work with two additional students to brainstorm ways on how to bring the comic to life.

The Adobe #Makethis with the Creative Cloud campaign gives students real-world creative

opportunities like this throughout the school year. This way they can apply their skills and talents to boost their confidence and expand their portfolios. The winners of this contest, for example, had one-on-one portfolio reviews with Marvel editor Tom Brevoort and were featured on Adobe's social channels.

GET BESPOKE PORTRAITS BY RENOWNED ARTISTS

PIERRE-ANDRÉ BEN LASSIN FOUNDED FABULOUS NOBLE WITH TWO INTENTS: FIRST TO ALLOW THE PUBLIC TO COMMISSION THEIR OWN PORTRAITS AND SECOND, TO CREATE A NEW MARKET FOR TALENTED COMMERCIAL ILLUSTRATORS

Opening up the world of portraiture to the next generation of art patrons was the goal of Fabulous Noble founder Pierre-André Lassin.

Having selected talented artists such as Martin Sati (www.behance.net/martinsati), David Despau, Alexandra Compain Tissier, Elodie, Sam Gilby and Yusuke Saitoh, patrons can commission their favourite artist for a portrait. In the next step patrons submit photographs to Fabulous Noble that they wish to have turned into a masterpiece. The artists will then create a comp that Fabulous Noble will share with the customer. Once the draft is approved the artist will then go to work on creating a personalised portrait.

Fabulous Noble will work through every step of the process with the patron to create an original piece of bespoke art that they will treasure.

Speaking to Lassin, we learned that is important to communicate with the customer in order to provide a unique piece of artwork that accurately matches their desires.

In addition to allowing consumers to purchase unique art, it allows commercial artists to tap into a new market. Unlike commercial art, which may be viewed for a short period of time, portraiture is something that stands the test of time. This is highly intriguing for collectors of high art and even galleries, because they can commission one of a kind artworks for display.



Portraiture for all: "The portrait is a graphical way to explore the soul of people. I like to capture their image and experience to achieve an interesting essence," explains artist Martin Sati

"Commissioning portraiture has been the preserve of the few for far too long. Fabulous Noble was born out of the idea that we could open up that opportunity to a far wider audience – make it more democratic.

Talking to illustrators revealed that there was a pool of talent out there who were really keen to find other income streams – and this platform lets that happen", says founder Pierre-André Ben Lassin.



www.erikalmas.com
@erikalmasphoto

AWARD-WINNING PHOTO ART

ERIK ALMÅS STUMBLED UPON PHOTOGRAPHY BY CHANCE. SINCE THEN HE HAS DAZZLED THE WORLD WITH HIS PHOTOMANIPULATION AND COMPOSING SKILLS

Erik Almås is a brilliant commercial photographer and master of compositing, who believes in the importance of putting a little bit of yourself into your work.

Like a true composer, Erik plans his shoots in order to achieve the dramatic effects that he desires. Creating enchanting imagery is a process that Almås truly loves. The ability to create visual stories that the viewers can be drawn into is what sets his work apart from other photographers.

WHAT DREW YOU TO PHOTOGRAPHY AND HOW DID YOU MASTER YOUR TALENTS?

It was not one thing that drew me to photography, but I somehow ended up with it. A lot of different people and events helped, together with my curiosity, [to] shape my interest and career in photography.

I by no means consider myself a master of my talents. I'm still a student of a craft that is exceptionally rich and layered. Through this study there have been great teachers and of course classes that have helped me hone my abilities.

Creative portraiture might have been the most important among them as it truly opened my eyes to photography and shifted my intentions from becoming a sports photographer, taking pictures, to being a photographer making pictures.

YOU ASSISTED JIM ERIKSON FOR THREE YEARS. WHAT ADVICE AND LESSONS DID HE SHARE WITH YOU THAT COULD HELP OTHERS CREATE BEAUTIFUL IMAGERY?

I learned so much in my time assisting for and mentoring under Jim Erickson and the lessons could fill a book.

A couple of things have stuck with me. Jim shot a lot of film. Tons of it... As he did he would always say, "it's all in the numbers", meaning capturing that one magic frame would not be done in one shot, but be one frame shining among the many. The more he would shoot the better the chances were to walk away with that one magic picture.

He would also tell me that one of the most important things I could learn was to be able to speak eloquently about my own work. It is a very powerful lesson when it comes to engage both collaborators and clients in your process and vision.

AT WHAT POINT DID YOU BEGIN WORKING WITH PROGRAMS SUCH AS PHOTOSHOP TO MANIPULATE YOUR PHOTOGRAPHS?

I took my first Photoshop class in the fall of 1995. I did not have the foresight at the time to think this would be the future of photography, but chose to do so because my dad was a computer engineer.

The great by-product of me trying to connect with my father over computers was me becoming a part of the first generation of photographers being completely fluid in Photoshop, using it truly as an extension of the photography.

HOW HAS NEW TECHNOLOGY CHANGED YOUR STYLE OF PHOTOGRAPHY? HOW CAN NEW TECHNOLOGY BE APPLIED TO A PERSON JUST STARTING OUT?

I'm not sure if technology itself has changed my style of photography. Looking back at my body of work I shot the same content in the same context when I first started as I do now. What technology has done

is to allow for ideas and concepts to be pushed further and for improbable elements to be placed together. The aesthetic and style however has been the same from darkroom to the digital realm.

The amazing contribution of new technology is not just what we can do in Photoshop, but the creativity it has unlocked and the access point to participate. The entry point of becoming a photographer has been lowered from massive film cost and darkroom access to a few hundred dollars for a camera and computer. Because of this the craft of photography has been elevated to a level of creativity unimaginable by most 25 years ago.

EVERY ARTIST HAS THEIR FAVOURITE TOOL, WHAT PHOTOSHOP TOOLS DO YOU FAVOUR?

My Photoshop tools are truly simple. Most people get truly surprised when they see my process and how few tools I use. I use layer masks to blend my photographic pieces together. From there I use Curves for colour and contrast and a bit of Hue/

“I'm in the world of marketing and I only try to apply what I see done by advertising agencies and big brands to my business **”**



© Erik Almås



Spanish tourism shopping: When taking pictures, Erik asks himself: What happened before this moment and what will happen after? This allows him to imagine the image as a bigger story and gives it unseen context beyond the frame



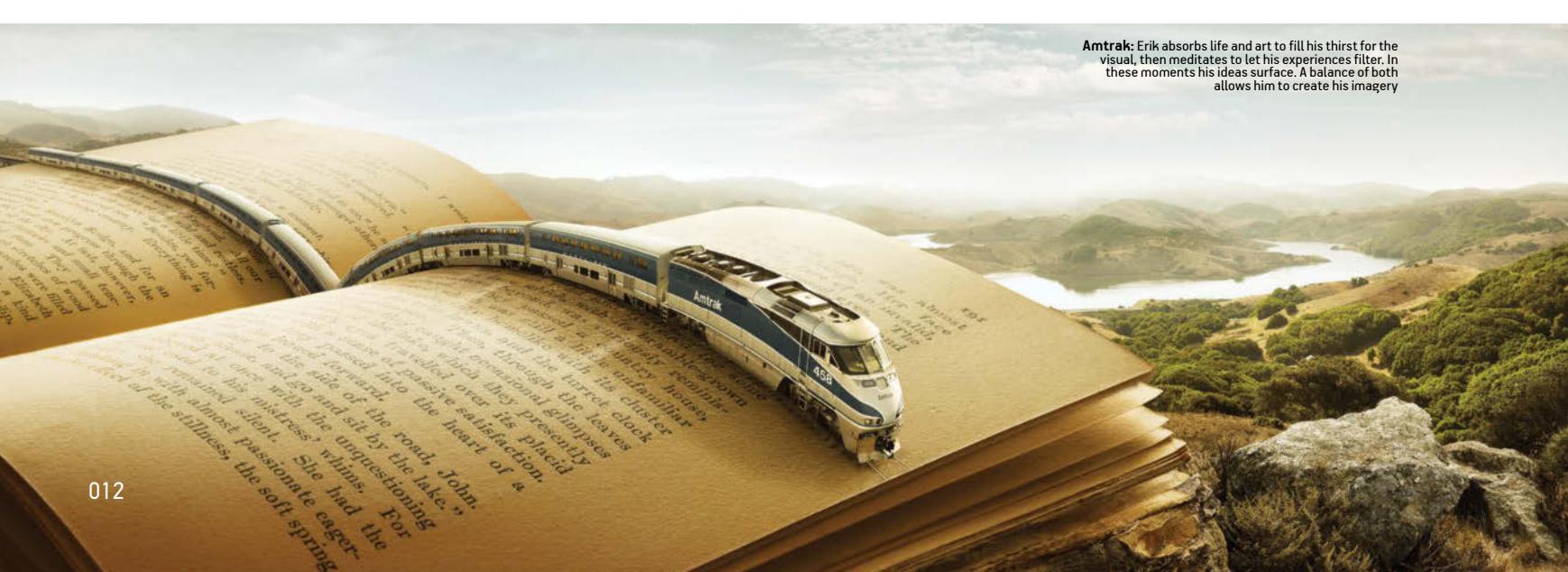
Diorama series, Polar bear: Colour is a big part of Erik's work. Beforehand he finds the story behind the picture and what colour best fits the emotion. Erik then seeks out the best way to convey the colour and emotion



24: This is a multilayered image and you can read into the story. What you might not know is that Erik's assistant Anne Laure Pothin made it into the image as the hacker!



Amtrak: Erik absorbs life and art to fill his thirst for the visual, then meditates to let his experiences filter. In these moments his ideas surface. A balance of both allows him to create his imagery





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Saturation and that is about it. My composite work is truly about matching density, contrast and colour of all the parts involved and these are the tools I use to do so.

WHEN YOU PHOTOGRAPH AN IMAGE THAT YOU INTEND ON MANIPULATING IN A PROGRAM SUCH AS PHOTOSHOP, WHAT DO YOU KEEP IN MIND?

It all depends on the photograph. If it's something [as] simple as a landscape it's only about light and having a solid exposure.

If it is a composite piece involving several parts, the light direction, camera height, perspective and lens are all things I keep very close track of before sitting down at the computer.

WHAT STEPS DID YOU TAKE TO CREATE THE IMAGE FOR 24? HOW LONG DID THE IMAGE TAKE TO COMPLETE?

I spent two days on Westminster Bridge to capture the full 24-hour range. We had two cameras completely locked down during this time so when doing the composite every sliver fell into registration. We then had a few minutes on location with Kiefer Sutherland where we set up a studio. In finishing this image I had great help from Chris Roome at Happy Finish. He spent weeks fine-tuning the image and the level of energy and mismatch of the 24 slices.

HOW DID YOU CREATE YOUR BRAND AND WHAT STEPS DID YOU TAKE?

Having been at photography now for 20 years, how I built my brand is not all that relevant any more. I did the classic brand building through design, presentation and lots of marketing through print media and entering competitions.

With social media and especially Instagram a photographer's style has become way more apparent and everyone is now more conscious of how they portray and present themselves. This part of us we choose to present is creating and now becoming our brand!

We don't just want to see what's on the surface anymore, as in a nice logo, but we want to know what inspires and fuels the person behind the camera as well. The brand is more and more about who you are and sharing that with the world and less and less about what you build.

YOU HAVE WON SEVERAL AWARDS OVER THE YEARS. HOW CAN A PHOTOGRAPHER GET THEIR WORK NOTICED?

The obvious way to get noticed beyond having your work published as ads or editorials is to enter competitions. However there are so many of them out there now and lots of them designed to just charge photographers a fee to enter. Enter competitions, but be critical of both the audience of the competitions and how they use the images you enter...

WHAT ARE THE BENEFITS OF BOTH DIGITAL AND TRADITIONAL PORTFOLIOS?

The digital is for a mass audience that can be accessed at any time. The printed is for in-person meetings where you truly want your pictures to stand out. To meet with someone and then show your images on an iPad won't change the experience of your possible client beyond what they have already seen online. I do think a big printed portfolio will...

YOU'VE HAD AMAZING CLIENTS, HOW DID YOU BECOME SAVVY IN MARKETING YOUR WORK?

HOW CAN CREATIVES GET THEIR DREAM JOB?

I'm in the world of marketing and I only try to apply what I see done by advertising agencies and big brands to my business. In this, consistency [in] the marketing effort, is key. Set your strategy and follow it for two years or more. It is so hard to get noticed in this increasingly competitive world of photography. A brand presence won't happen overnight. There are two things needed to land a dream job: a unique perspective and style to the photography, and the dream client seeing it. The first is all about the art, the second is marketing...

YOUR YOUTUBE FEED IS FULL OF WONDERFUL MATERIAL. WHICH VIDEO DO YOU THINK WOULD BE BENEFICIAL FOR PHOTOGRAPHERS AND COMPOSITORS?

Thank you! Each of the videos touches on different aspects so it's hard to suggest one. I would maybe

“We posted a workshop where all participants donated to attend and in a week we raised \$33,650 to build a school in Ghana **”**

suggest one of the interviews as they cover more ground rather than just one topic.

YOU ARE QUITE THE PHILANTHROPIST. HOW DID THE BOOK *PROMISE OF A PENCIL* BY ADAM BRAUN INSPIRE YOU TO GIVE BACK? HOW CAN OTHERS GET INVOLVED?

I would not call myself a philanthropist, but it's great to be able to help. It's the same feeling when I teach; being able to make a difference and help someone else out is a tremendous feeling. I got truly inspired by Adam Braun's story and wanted to help. It's such an extraordinary cause and I wanted to see if I could contribute somehow. We posted a workshop where all participants donated to attend and in a week we raised \$33,650 to build a school in Ghana. If you want to get involved you can either start your own fundraiser on pencilsofpromise.org, or if you want to donate and receive one of my prints as a gift you can still donate through my page on Pencils of Promise (www.erikalmas.com/pencilsofpromise) and I will send a signed print.

ARE YOU WORKING ON ANY NEW PROJECTS?

There is so much I want to do, accomplish and experience so there's always stuff going on. Besides my commercial work that keeps me constantly on

the road, I have just released a new tutorial on composite photography and I'm working on the launch of a new winery called Stories by the Glass. Wine to me is about social gatherings and stories, so I have collaborated with poets and songwriters to describe these gatherings and I then create visuals to go with their words.

PORTFOLIO TIPS

ERIK'S KEY TIPS FOR SUCCESS

■ FIND YOUR STYLE!

Become fully aware of what you are visually drawn to. Discover what subject matter, kind of space, colour palette, mood, light, etc... Then ask yourself why? If you do this, you identify the true core of what turns you on as a photographer and it will help you find your visual style quickly.

■ BLACK-AND-WHITE TEST

If two elements don't quite fit together, view the image in black and white. If in black and white it looks good, then you have a colour mismatch. But if the parts are still not matching then you know you have to adjust the exposure or contrast to blend the parts.

■ COLOUR WASH

When doing multiple composite photography, try to add a colour fill layer on top of all the other layers. Pick a colour already inherently in the image. Set the blending mode to Color and the Opacity between 5 and 15%. This will add a very light colour wash to help blend the elements.



Paris: According to Erik, composition is key when it comes to a successful image. Studying the Old Master painters can help you learn so much about how to trap the eye within a frame using classic compositional tools

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THE CLICKBAIT PROJECT

TURNING HER LETTERING SKILLS TO THE LUDICROUS CLICKBAIT ARTICLES THE INTERNET IS PEPPERED WITH, SHAUNA LYNN PANCZYSZYN HAS CREATED A BODY OF WORK THAT IS BOTH ARRESTING AND ENTERTAINING

ABOUT THE ARTIST

SHAUNA LYNN PANCZYSZYN
www.clickbaitsproject.com
www.shaunaparmesan.com
[@shaunaparmesan](https://www.instagram.com/shaunaparmesan)



Shauna Lynn Panczyszyn is a hand lettering artist and illustrator located in Orlando, Florida. After graduating from the University of North Florida, she worked an internship at Brunet-García Advertising where she created a poster called *The World of Foote*, which was featured in the *Communication Arts Typography Annual*. In 2014 she went freelance and has worked for brands including International Delight, Scholastic and *Fortune* magazine.

NAME OF PROJECT THE CLICKBAIT PROJECT

Shauna Lynn Panczyszyn regularly sets herself personal projects that will train her lettering and illustration skills and allow her to show her work to the world. The idea for *The Clickbait Project* came when she was browsing Facebook one day. She realised her feed "was littered with all these clickbait articles and I kept reading them and being disappointed when they were nothing like the title. I then thought that I could take these titles and make them really fun pieces with inspiration taken from the stories to embellish on the absurdity of some of the titles. I started them in August 2014, and launched around October 2014. My one rule for the project was that the article titles had to be actual titles, and not end in 'you won't believe what happened next!'. If they [did], I moved on."

A PROJECT LIKE THIS REQUIRES A REGULAR COMMITMENT, SO HOW DO YOU KEEP YOURSELF GOING?

Every morning I do a lettering warm-up and I was getting tired of hunting down quotes to draw, so

this project was a good alternative to just using quotes to warm up. The bonus was I got to play with some conceptual illustration and push my skills without client limitations.

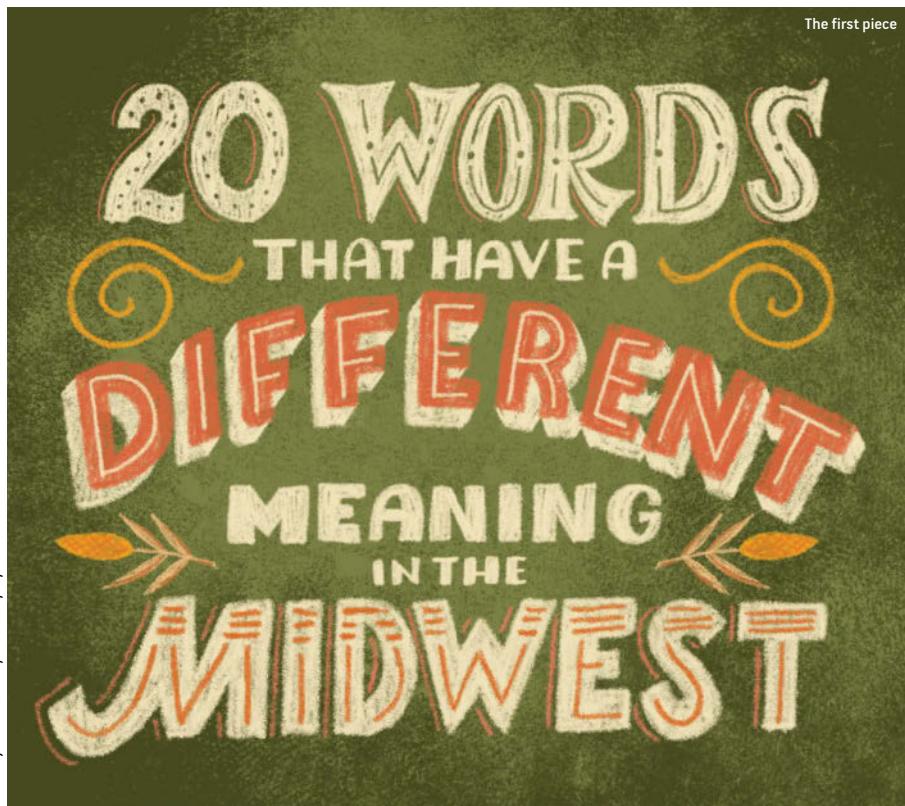
HOW LONG ARE YOU GOING TO KEEP WORKING ON IT?

I don't know how long I'm going to keep it going. It's been running for about a year at this point, and I plan on just adding to it as I see new headlines. Originally I had hoped to add to it weekly, but some of the clickbait headlines were all too similar, so I have been very picky about what I choose to letter and illustrate for the project over the past year. As long as there are good clickbait headlines, I will keep making pieces for the blog.

DO YOU WORK IN BOTH ILLUSTRATOR AND PHOTOSHOP? WHAT HARDWARE DO YOU USE?

Actually, I very rarely touch Illustrator. The majority of my illustration work is Photoshop! Unless I'm using an ink style, it's very hard to replicate my work in Illustrator, so I avoid it for the time being.

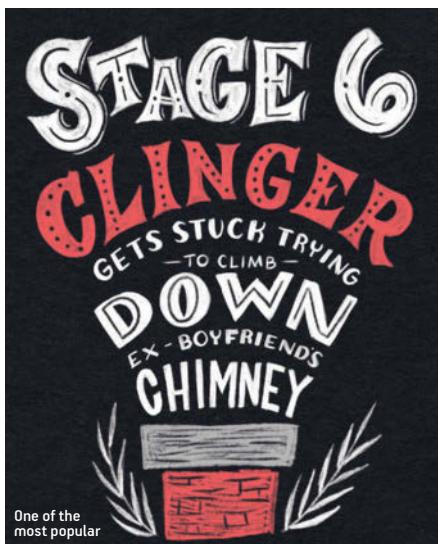
For tools, my main tool that I rely on is my Wacom 13" HD Cintiq. It completely changed my process and made working so much easier. There is no longer a disconnect between my hand and the work. I also rely a lot on my sketchbook, coloured pencils, mechanical pencils, and pens. I do a warm-up every morning to get my hands and brain ready to work and I have to start in analogue before I move to working digitally in my [working] day.



All images © Shauna Lynn Panczyszyn



A pencil sketch



In Photoshop, I rely on tool presets that I have made from scratch (such as my chalk brushes), as well as tools by Kyle T Webster (www.kylebrush.com). The tools he's created are fantastic and are game changing. They helped my work jump up a level when he first started releasing them. Because of tools like that, my work is able to be created entirely digitally and entirely in Photoshop.

WHAT SORT OF RESPONSE HAVE YOU HAD ABOUT THE CLICKBAIT PROJECT?

Surprisingly people thought it was funny, and it was picked up by Tumblr and featured on their blog about a month or so after I started it. From there it grew in followers from about a hundred to close to 10,000 in a matter of a few days.

WHICH OF THE PIECES IS YOUR ABSOLUTE FAVOURITE?

The Starbucks one. I was looking at a vintage reference book when I started sketching it and I tried some new layout styles while sketching it out, ultimately settling on what I had there. I had also just created my chalk brush, which is still my most realistic that I've made, so I made use of it playing off of the Starbucks aesthetic.

SO, HOW DID THE IMAGE COME TOGETHER?

Starbucks had a contest to select someone to win free coffee for 30 years. I happened to be on my couch looking at a new book of vintage typography when I saw the article pop up in my Facebook [feed]. So I took inspiration from the book and set

to sketching this in my sketchbook. When I go to scan in my sketches, even though I have a good scanner, I will often just take a picture with my iPhone and send it straight to my computer and then place it on a document in Photoshop.

Since Starbucks uses a lot of rustic elements and chalkboards, I wanted to create this digitally in a chalkboard style with a brush I made from scratch myself that mimics how chalk adheres to a chalkboard. That brush alone probably took me 10 hours to perfect and it's one of my secret weapons in the design world.

From there I went on to add in the signature green that Starbucks uses and had fun with shading and various effects that I achieved through layers and layer masks.

ENGAGE INTERACTIVE

A DIGITAL AGENCY MAKING WAVES IN THE HOSPITALITY SECTOR AND BEYOND THANKS TO ITS HIGH-QUALITY CREATIVE OUTPUT AND ITS STRONG TEAMWORK ETHOS

From humble beginnings, Engage Interactive has grown into a 25-strong team working out of a striking open-plan office in Leeds. It has built up somewhat of a niche expertise in the hospitality sector, with national high-street restaurant brands among its impressive client list.

Engage was initially started in 2007 in Harrogate by Alex Wilcocks and Dave Wrightson, who are still running the company today. Some of the well-known clients that they picked up back in the early days have stayed with them, a testament to the quality of work that the studio produces. Word of mouth has played a large part in attracting more recent clients and keeping older ones. "This, tied in with a strong ethos focused around long-standing relationships and recruiting some of the brightest talent in the digital industry, [forms] an approach that we like to think explains how we've retained many of our biggest clients for a number of years," says Wilcocks.

It is the way that the team works together that makes Engage such a successful company, as well as its hands-on approach to working with clients. "From our experience a great deal of this is down to communication," explains Wrightson. "We pride ourselves on our distinct lack of account handlers, ensuring our clients get the chance to build relationships with the people behind the screens. We find it's all about balance – we're big enough to get the job done, but small enough that you know all our names. Something we wouldn't be in a hurry to change any time soon."

The physical studio space is designed to help encourage this communication and openness that the team thrives on, says Wrightson: "Being in a single, open-plan space helps us gel together as a team. Even if we're split into smaller agile project teams, the 'buzz' of the studio keeps us energised and creative."

Creative director Tom Schofield agrees that the studio itself is a real bonus when it comes to keeping a strong working ethos and staying inspired: "We find working in an open-plan environment really helps us keep hold of our small-team mentality, even as we grow into multiple services and sectors. We've all heard the phrase 'you are a product of your environment' and it's true. We've always considered physical surroundings making a difference to the way we think, our attitude towards our work, and where we get our inspiration, and as such it's always been high up the list in terms of investment." In the competitive digital industry, having an edge on your



“Continually striving to exceed expectations in everything we do is a value that defines us and one we collectively take huge pride in **”**

engage

ABOUT THE STUDIO

ENGAGE INTERACTIVE

engageinteractive.co.uk
@engagetweet

The Engage Interactive team are experts in delivering innovative, agile digital solutions to forward-thinking organisations. The team's refreshing way of working has achieved results for some of the UK's most successful brands.



Tom Schofield
Creative director



Alex Willcocks
Co-founder



Dave Wrightson
Co-founder



Adam Buchanan
Senior designer



Tom Horner
Senior designer



Expanding in size: "We've grown to a talented team of 25, with everyone working full-time and in-house"

All images © Engage Interactive



Designed for inspiration: "We've always considered physical surroundings making a difference to the way we think"



Project teams: "Being in a single, open-plan space helps us gel together as a team, even if we're split into smaller agile project teams"

peers is key to success, and Engage has spent the last 18 months looking at what sets them apart from other studios. "We set ourselves the task of trying to extract and define what it is that makes us stand out in an increasingly saturated digital landscape," says Wilcocks. "We asked questions internally across the team and also externally to our clients – an exercise culminating in some really interesting insights and a lot of Post-Its stuck on walls! Slowly though, a common theme started to emerge – the attention to detail we strive to apply to everything we produce. This characteristic really resonated with the whole team and was even cited as one of the primary drivers for people having applied to work here. The more we mulled it over, the more we agreed that continually striving to exceed expectations in everything we do is a value that defines us and one we collectively take huge pride in."

As Engage has grown, the way that it works with its clients has massively developed too. It has morphed into a full-service agency and, as such, the team is often deeply involved in projects and campaigns at a strategy level, quite often finding themselves writing briefs for clients rather than the

other way around. "One of our biggest strengths is our ability to translate and represent brands across digital, while still retaining a balance between brand immersion and usability," concurs Schofield. "We don't like to compromise, so you'll never see us using templates or off-the-shelf solutions, everything we produce is bespoke."

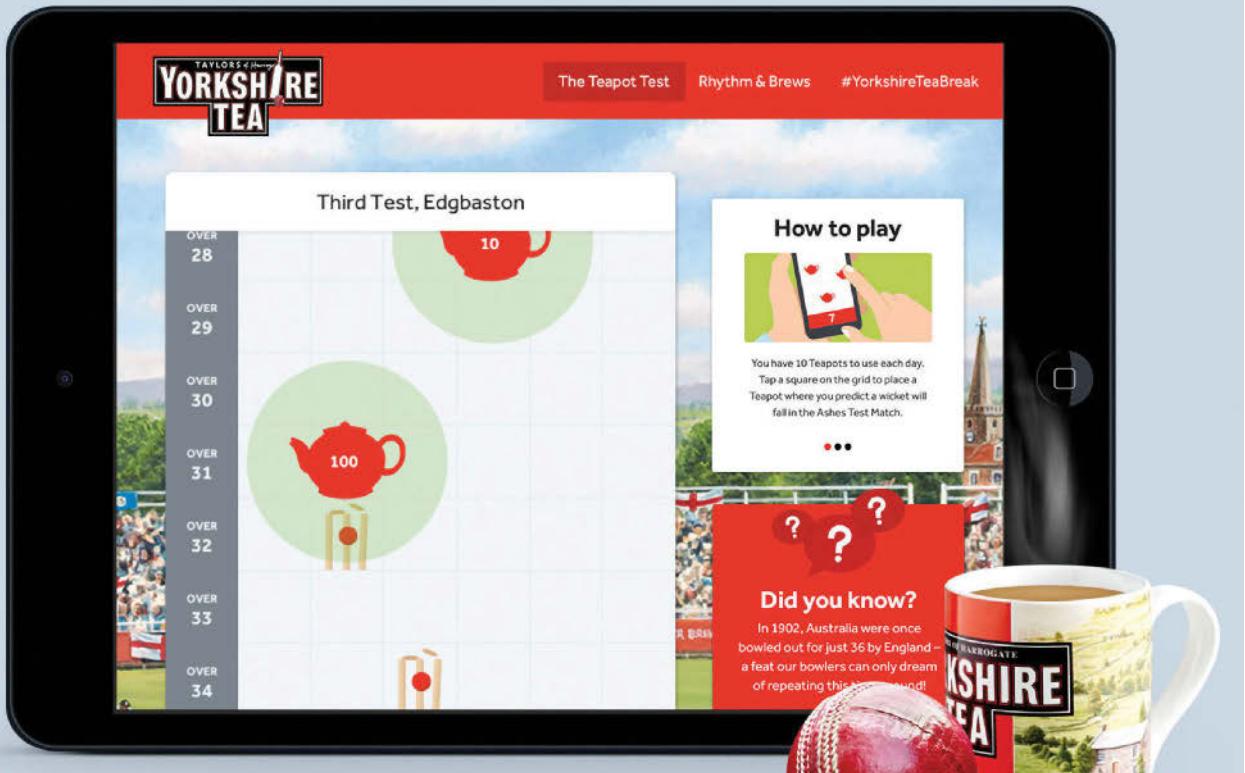
And this is where creativity comes into play, an area in which Engage excels. Photoshop plays a huge role in the process of building projects, says Schofield: "In short, Photoshop is the single most valuable piece of software we use. Not only because of its across-the-board use, but also because of Adobe's domination of the market."

Working with so many creative assets in the studio, from shooting and retouching food photography all the way to animating vector-based cartoon characters, Photoshop covers all the bases and brings the whole process together. "For a pure digital agency, where optimisation and page speed is vital (especially with the mobile age), the web-centred setup fits seamlessly into our workflow."

They do, of course, use specialist software in other areas where it is needed. For example, Marvel

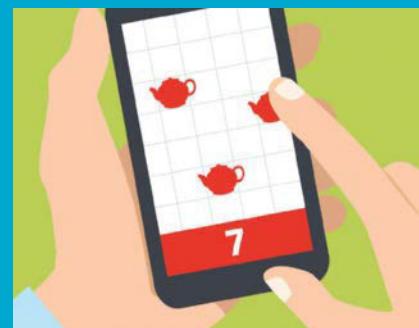
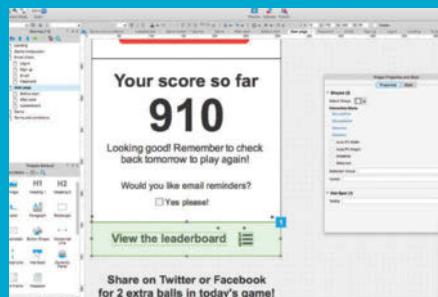
The screenshot shows the ASOS Technology Ventures website. At the top, there's a banner with a woman in a striped top and the ASOS logo. Below it, a section titled 'ABOUT ASOS VENTURES' features a photo of a modern office and some text about the company's mission. A 'COMMON QUESTIONS' section follows, with a 'LOREM IPSUM DOLOR SIT AMET CONSET' placeholder. The 'OUR TEAM' section lists four members: Brian McBride (Chairman), Nick Robertson (Chief executive officer), Nick Redfern (Chief financial officer), and Daniel Boroff (Investment director). The 'FOLLOW US' section shows social media links for LinkedIn, Facebook, YouTube, and Instagram. The bottom section is titled 'APPLY' and contains a call-to-action button.

ASOS: The team worked with ASOS to design and build a brand-new solution for its fresh-off-the-catwalk Technology Ventures platform



■ YORKSHIRE TEA, BREWTIME BINGO

SENIOR DESIGNER TOM HORNER TALKS US THROUGH THIS PROJECT FOR YORKSHIRE TEA TO DEVELOP ITS EXISTING MATCH DAY GAME INTO A GAME THAT USERS COULD PLAY LIVE THROUGHOUT THE ASHES



01 | THE CONCEPT

The challenge lay in creating a simple, accessible game based on the complexities of the cricket scoring system. No mean feat! After brainstorming a few ideas, we began to work up some quick scamps in Photoshop. At this point we share them with the client for some initial feedback.

02 | PROTOTYPING

As with most projects we undertake, fleshing out the structure and key user journeys meant working up several interactive wireframes. Here at Engage we favour using Axure for producing clickable wireframes, and Marvel for more hi-fidelity prototypes. We find it really helps everyone visualise projects at an early stage.



04 | THE MECHANIC

Being a tea brand, it only felt right that the name (Teapot Test) and mechanic feature a teapot! Users would place teapots on the game board to try and predict where the wickets will fall, with live game data being populated from the Press Association feed.

05 | SOCIAL CAMPAIGNS

It wasn't just the game that proved popular; we also created two successful social campaigns that ran for several weeks. #YorkshireTeaBreak asked people to get together and share pictures of their tea breaks, while Rhythm & Brews asked the nation to help pick the soundtrack to The Ashes Summer!

(marvelapp.com) is the favoured tool for sending concept design work to clients. Slack (slack.com) is a chat client that has replaced email for internal communications, meaning that inboxes can be dedicated to client conversations, which helps to streamline workflow.

This seamless workflow is important when each project is bespoke. Working from scratch means that every new commission is a challenge – “It’s what keeps us on our toes and allows us to innovate” – but some stand out more than others. “Cricket is at the heart of Yorkshire’s history and culture, so when Yorkshire Tea approached us to develop a campaign that could combine digital with their sponsorship of The Ashes, we knew we could do something special,” explains Tom Schofield. “The main challenges for us were twofold: first we had to develop a campaign with broad appeal, from cricket fans who don’t necessarily drink Yorkshire Tea, to hardened Yorkshire Tea fans with little cricket know-how; and second, we needed to create an interface that was intuitive and responsive so people could play along at home, the office or even live at The Ashes. We ended up creating an industry-leading microsite with three very different, but complementary mechanics.”

“ Photoshop is the single most valuable piece of software we use. Not only because of its across-the-board use, but also because of (love it or hate it) Adobe’s domination of the market **”**



Taylors Coffee: Engage created a digital presence for a new coffee range that was designed to be ‘complex, magical and packed full of serious character’

Sticking within its hospitality sector niche, Engage was also commissioned to work with Whitbread’s Beefeater Grill to create an app for the restaurant chain’s recent partnership with the *Mr Men & Little Miss* brand. The app, Family Portraits, allowed users to assign characters to create their very own family portrait and save as their Facebook cover photo. The project was a success and has been nominated for ten industry accolades, winning three Big Chip Awards (bigchipawards.com). It was also a firm favourite with the team, says Schofield: “We absolutely loved working with the *Mr Men* characters and lucky for us we were given a fair amount of creative freedom. By combining the iconic characters with a stunning and minimalistic interface, the application allowed users to get lost in the familiar faces of yesteryear – all while having an excuse to

call their dads Mr Lazy.” Over half a million people used the app and it’s being re-skinned for Halloween and reformatted for a Christmas campaign.

Engage is not afraid to branch out and take on more and more innovative projects, finding new creative solutions to suit each client. This is key in the future direction of the studio, says David Wrightson. “Having evolved from a boutique creative to full-service digital agency, the future for us will be centred around two things: diversification and innovation. We’ve always invested heavily in going the extra mile and, with increased service offering and expanding teams, we’ll aim to accelerate this to the next level. We’ll continue to build on and expand existing relationships, both in the hospitality sector and beyond, and continue to stay at the forefront of all things digital.”

A DAY IN THE LIFE OF ADAM BUCHANAN

ENGAGE'S SENIOR DESIGNER TALKS US THROUGH THE WORK AND PLAY OF A TYPICAL DAY



09:00 | FRIDAY MORNING BREAKFAST

A productive day can't begin without the right fuel! Every Friday we task ourselves with scouting out a new cafe for our infamous bacon run. With our sandwiches in hand, we'll catch up on the day ahead and have the age-old debate: tomato ketchup or brown sauce?



09:30 | DESIGN BRIEF MEETING

With Friday being one of our busiest days catering for several hospitality clients, it's crucial we ensure that any design needed for the weekend's promotions are in place. From e-marketing to social media imagery and beyond, we'll sketch out our ideas before hitting Photoshop.



10:00 | ARTWORKING

Tool(bar)s are scattered everywhere as we make a start on today's challenges. Between us we'll take our aforementioned sketches and wireframes and begin powering through each client's brief.



“ For a pure digital agency, where optimisation and page speed is vital (especially with the mobile age), [Photoshop's] web-centred setup fits seamlessly into our workflow ”

Family Portraits by Beefeater Grill: A project for Whitbread's Beefeater Grill to promote its link-up with the Mr Men Little Miss brand. Family Portraits lets you create a Facebook cover image with your family represented as characters

Giraffe: Engage has been working with Giraffe for almost ten years and this shows work on a redeveloped website with a fresh look and improved functionality

TOP 5 PRODUCTION TIPS

■ NON-DESTRUCTIVE WORKFLOW

Adjustment layers allow you to make as many changes as you wish without actually applying them to the original image. If you don't like it, just go back and change it again until you're satisfied.

■ FIXING WHITE BALANCE

The white Color Picker in the Levels panel is a priceless addition for those editing photographs. By simply choosing what's meant to be the purest white pixel in the image, Photoshop will automatically amend the image to compensate.

■ MAKE USE OF ADOBE LIBRARIES

You often find that you need to re-use the same logos, colours and typographic styles. Adobe Libraries are an invaluable addition to Photoshop. Assets are accessible from within any PSD; you can even share and sync your libraries.

■ DOCUMENT PRESETS

If you end up creating the same type of document over and over again, for example, an email design with a fixed width, you can save its generic settings as a preset.

■ PICK A COLOUR FROM ANYWHERE

We've all pasted a screenshot into Photoshop, just to pick a hex code. There's a great little tool called theolabrothers.com, which lets you colour-pick anything, anywhere on your screen, and copies the hex, RGB, or a host of other options to your clipboard.



All images: © Engage Interactive

13:30 | ARCADE TOURNAMENT LUNCH
As part of Engage's healthy work and life ethos, you'll notice various ways to unwind dotted around the office. Without question though, the on-brand arcade machine (loaded with countless coin-op classics) is often busy with *Pac-Man* tournaments and *Street Fighter* knockouts over lunch.

14:00 | DESIGN REVIEW
After an intense workout over lunch, we'll begin exporting our designs for each client to feed back on. At this point we'll check over each other's work before sending anything and ensure that we're equipped for any potential amends that may arrive shortly after.

16:30 | TUTORING AND PERSONAL DEVELOPMENT
Part of my role at Engage is to help develop the skills of others in the team in a mentoring capacity. From handy little shortcuts, to hidden features and best practices to take, we'll often gather round and discuss Photoshop at length, ensuring we maintain our attention to detail.

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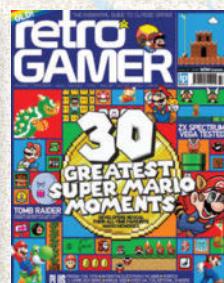
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Skurczyński joined Ars Thanea in 2013. He has over nine years of experience in the advertising and game industries.



STUDIO SECRETS FOR STUNNING GAME ART

GAME DEVELOPMENT REQUIRES A CREATIVE MIND AND ESSENTIAL PHOTOSHOP SKILLS. KENNETH SHINABERY ASKS THE EXPERTS TO SHARE THEIR PROFESSIONAL ADVICE, TOOLS AND TECHNIQUES FOR BUDDING GAMES ARTISTS

The gaming industry is one of the leading employers of artists in the world. Artists take on the challenges of creating concept art, developing characters, designing environments, conceptualising assets, crafting the UI, rendering key art, producing trailers and more.

No matter what department you end up in, whether you are working for a large studio or a small indie, when developing a game you must be able to work well in a team. Understanding that a

game is not developed overnight and that it goes through several phases of production (not all of which you'll be privy to) is critical. And the game development process often has short and highly mobile deadlines, which require the ability to work fast and make multiple iterations of the same idea.

In this guide, artists from Crystal Dynamics, Rovio, Saizen Media and Ars Thanea share their key advice, learned through creating world-

renowned games like the *Tomb Raider* and *Angry Birds* franchises. Learning from the top artists will give you some insight as to what it takes to work in the gaming industry, while giving you an idea of what you need to do in order to become a successful games artist. As Lara Croft says in *Rise Of The Tomb Raider*, "For some, discovering the secrets of the world is the only way to live." So get ready to enter the world of gaming and discover the secrets to finding success!



DESIGN ENVIRONMENTS: RISE OF THE TOMB RAIDER

BREN ADAMS TAKES US INTO THE WORLD OF LARA CROFT BY EXAMINING THE HIGHLY DETAILED ENVIRONMENT DESIGNS CREATED AT CRYSTAL DYNAMICS

At Crystal Dynamics, we strive to produce as much informational and inspirational artwork as we can to inform the art team of design and visual choices. Each artist has a particular

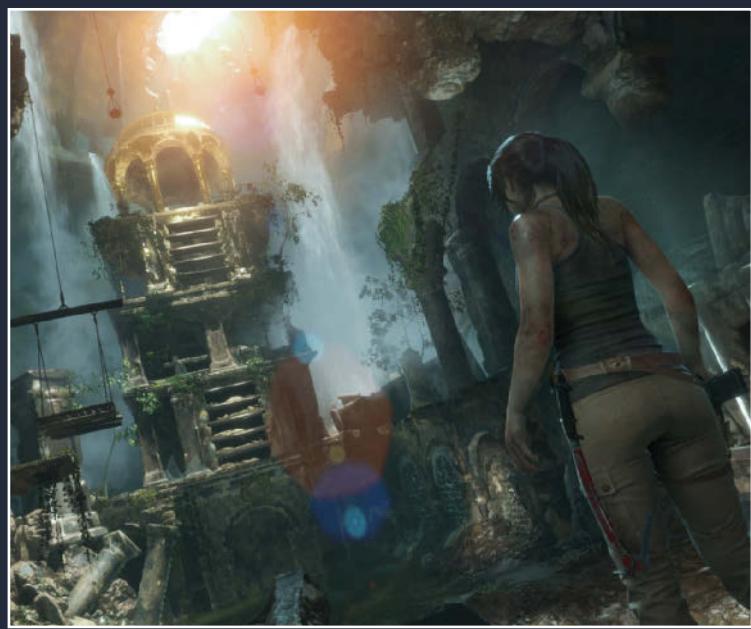
workflow that works for them when creating environment concept art, however there are some things we always keep in mind when developing these pieces.

CASE STUDY: WORKING AT CRYSTAL DYNAMICS



BRENOCH ADAMS
ART DIRECTOR
CRYSTAL DYNAMICS

Making art in games is a beast that requires talented people to find creative solutions to varying complex issues. Artwork is passed between developers often, sometimes going through three to four people before landing on a solution. At Crystal, we are able to keep artists flexible in their goals. Concept artists are responsible for key art, storyboarding, character art and often things like in-game lighting and composition. We have a strong pool of artistic talent with diverse skill sets, letting the developer stretch into multiple facets of the production process. Inherently, artists have an opinion and specific subject matter tastes that they use to craft their assets. Developers come to agreements about quality and execution, going through various prototype phases to find balanced visual solutions.



© Crystal Dynamics

BUILD ENVIRONMENTAL CONCEPTS

CHARACTERS PLAY A BIG PART IN THE GAME, BUT CREATING THE PERFECT ENVIRONMENT SETS THE TONE AND PACE OF THE ACTION

by concept artist Mark Castanon



by concept artist Michael Bayton



by concept artist Mark Castanon

01 | REFERENCE MATERIAL IS CRUCIAL

When we are presented with a problem to solve, real world references or field photography is how we make sure we are making plausibly designed spaces. Architecture, terrain, materials, lighting and palette options are collected to make consistent and clear choices in our designs. At the highest level we always want to create captivating contrast in how the spaces look to get [the] sensation of splendour and awe.

by concept artist Brenoch Adams



03 | LIGHTING IS YOUR BEST FRIEND

Once a layout is blocked in, a quick idea of lighting will begin to shape the mood of the shot. Because lighting affects most surfaces and atmosphere, it will quickly form the reaction you desire from the viewer. Staying in black and white values up to this point is a great way to get everything balanced before moving into colour.

by concept artist Brenoch Adams



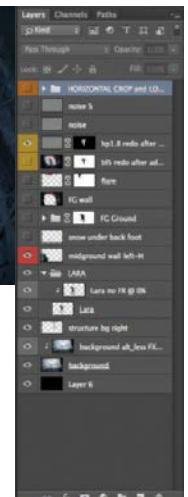
BREN ADAMS' ADVICE FOR SUCCESS

Being influenced by other artists is a key contributor in maintaining inspiration, however be careful not to fall into the trappings of imitating another artist's work without finding your own voice. No amount of downloaded brushes can replace knowing how to use them effectively.

02 | DESIGN BEFORE YOU PAINT

Making a high impact composition will determine how you want the viewer and player to feel when they enter a space within the game. Crowded elements with sharp angles and aggressive silhouettes, as opposed to sprawling open landscapes with dominant landmarks and a sense of isolation, are choices that live and die by the composition. Additionally, the scale of both the world and characters are always important and providing an idea of the world through relatable size relationships help define the message in the image. A poor design will always speak louder than a beautiful painting.

by concept artist Mark Castanon



04 | KEEP YOUR PHOTOSHOP STRUCTURE TIDY

Keeping layers organised in the way that works for each individual artist keeps iteration and feedback loops quick and effective. Think of every piece as a living file that you will have to come back to and adjust to hone in its final intent. Even just a two-minute sketch can quickly become a large-scale piece of key art, so it's good practice to make changes quick and effective.



05 | BE A STORYTELLER

Every stroke we put down on canvas is aimed at sharing a story with the viewer or player. When a piece is completed, it is easy to tell when an artist is simply painting, or designing. Every rock shape, tree choice, puddle, metallic reflection, character pose, atmospheric placement, clothing

stitch, surface material, blur filter, or lighting choice should be the result of an artist helping support this story. Without being meticulous about the things in your scene, the message becomes unclear and impact is lost. Be determined about having a story in everything you design and paint.



© Rovio

CREATE CHARACTERS: ANGRY BIRDS 2

WHILE RE-IMAGINING CHARACTERS AND ADDING NEW MEMBERS TO ITS FEATHERED FLOCK, ROVIO HAS MASTERED CHARACTER DESIGN

As the Rovio Stockholm game studio was working on the sequel to *Angry Birds*, it was decided to introduce a new character to the flock. To bring new functionality to the game mechanics, the team decided to introduce a new bird that could make a

vertical dive and would be as strong as a rock. A hawk was a natural starting point for the new bird design given the functionality. There was a strong push for a female character since the current flock consisted of mainly male birds.



01 | EXPLORE IDEAS

Some early designs by art director Andreas Chrysovitisanos featured colourful variants of a female hawk. Exploring all possible ideas is important to developing a character. Colour is a possible way to establish a character's persona.



02 | FIRST IDEAS MIGHT NOT BE THE WAY TO MOVE FORWARD

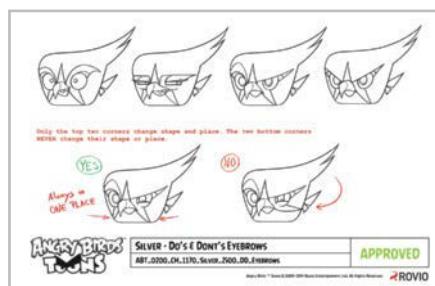
Taking the design to a more simplified level, the body got [a] more defined shape and it was thought of as a counterpart to the Red bird. This was the version that was first put in the game to see how it [would work] there.



03 | MODIFY THE ORIGINAL CONCEPT

While the game team polished the in-game functionality, the new bird design was taken to the Rovio Animation department in Espoo for further development. Thinking about the differentiation from the original bird flock, there were still certain issues with the colour and [femininity] of the bird. Character designers Joiku Rauhala and Liisa Kareranta supervised by Jaakko Tytilä were set to have a go with the design and they went wild with the shape explorations.

Instead of classic girly eyelashes they went for a butterfly-like X shape for the dark area around the eyes. That would work well to emphasise facial expressions too, as the bird would appear quite small on the game screen. The colour grey started to take over in the designs.

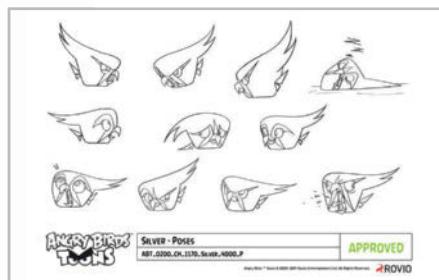


04 | THE BACK-STORY IS IMPORTANT

The character back-story started to take shape and one of the ideas involved a bird being raised by the pigs, also assuming their expressions and body language. The eyes were taken lower on the same line with the beak, lending a hint of pigginess to her look.

05 | EXPLORE MOODS

Further sketching started to reveal the potential of the design as the whole body was used to express her emotions. Many of our artists are strong in drawing and utilising traditional artist tools. Pencil is still the weapon of choice for many in the concept creation phase. Sketches are then scanned in... [And] final lines and colours are added in Photoshop. Having the outlines on separate layers from the colour fills make it easy to adjust the Color Balance and try out different approaches very quickly. Sometimes it's a nice touch to let the original drawing shine through the piece, further emphasising that it's still a concept design rather than a finished artwork.



06 | MAKE SURE EVERYONE IS ON THE SAME PAGE

Character blueprints are created so that everyone works from the same reference material. Poses, facial expressions, animation tips and design details are pointed out in character model sheets that all production artists use to maintain a consistent look.

07 | MARKETING VISUALS

Creating the marketing visuals for *Angry Birds 2* was quite a challenge, as the key assets would need to both feel familiar to the fans and also showcase the production values and scale of the game. The character assets were painted in Photoshop using a variety of sketch brushes.



09 | KEY ART

Silver was first introduced to a larger audience in the *Angry Birds 2*. The main game key art was created in layers so that the individual characters and effects could be moved around, making it easier for marketing artists to create different sized posters, banners and other deliverables.

10 | SILVER TAKES FLIGHT!

Finally, almost half a year from the first sketch, Silver makes her debut in the game! It's never an easy task to introduce a new member to the well-known flock. There are many opinions along the way [and] many applications the character needs to fit in. The first high-five moment is definitely the point



TOP TIPS TO SUCCEED IN THE INDUSTRY

Toni Kysenius shares his key tips for successful games artists

KNOW YOUR STRENGTHS!

Recognise your strong points as a designer/artist. Are you a Swiss army knife, or rather a surgical instrument, created for a specific purpose?

UTILISE YOUR LIFE EXPERIENCE

Cherish your special skills, share your knowledge and learn from your colleagues. Everything you have done before can be harnessed to help you in your work. Your background may vary, but it's all the better if you know something about graphic design, typography, traditional arts, gaming, popular culture and sports.

GO THE EXTRA MILE

When you have done your homework, you can trust your gut feeling and let it drive you. Let your passion shine through. Go the extra mile if you possibly can. It will be recognised.

NOT ALL WORK MAKES IT

Working for a game company you can't afford to be egotistical regarding your work. A lot of artwork will be redone or canned, sometimes even full projects do not make it. Take in the learning and start over!

WORK WITH YOUR MARKETING TEAM!

Marketing and brand guys are not your enemy. The game needs to be packaged and sold in the right way to find its audience. It's that audience that ultimately pays your salary and lets you work in your dream job.



08 | TELLING SILVER'S TALE

Silver's background story was covered in comic story format. The basic layout was sketched on paper and then scanned. The line art was drawn on a Cintiq tablet and separate vector shapes were created for the colour fills – all in Photoshop.

when the character design is seen internally. When the game is released it's exciting for the team to start seeing feedback from fans. We get lots of fan art and mail from different parts of the world and there were many fans who picked up Silver immediately when we released the first images of her via social media!

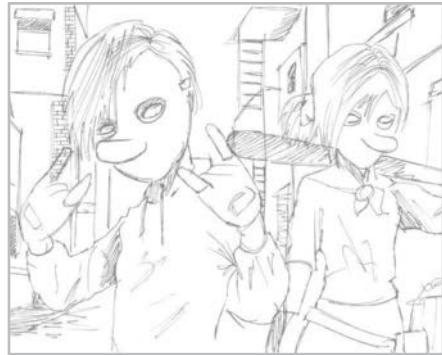
SHOWCASE YOUR GAME IN KEY ART: PROJECT TENGU X

FROM INITIAL SKETCH TO FINISHED ARTWORK, LEARN HOW THE TEAM AT SAIZEN MEDIA CREATES STUNNING AND MEMORABLE PIECES OF ORIGINAL GAME ART

Key art has one sole purpose: to excite the audience! It is perhaps one of the most powerful yet complex tools in the game industry and the success or total failure of a marketing campaign can depend solely on how well or poorly a game's key art is designed. The

ability of art to resonate with the target audience and, at first glance, establish a direct connection with the spectator, is the basic principle underlying the whole notion of key art; set the mood, grab the attention, explain the premise and hook the audience!

SUMMING UP A GAME WITH KEY ART



01 | SKETCH OUT IDEAS

Preliminary sketches and rough concepts always represent the most important phase of the creative process; during this phase the artist explores possible approaches in composition, often radically different from each other, experiments with perspectives and visual weight distribution and through an almost Darwinist approach, allows the scene to surface from the canvas. It is in this phase that the idea for the piece is truly born.



02 | SET UP THE SHOT

Once [we've] established the basic ground rules that will guide our composition and the overall aesthetic approach, we start setting up our shot; in this specific piece we modeled the basic geometries in CG using Maya, following our original sketch, and subsequently worked over the occlusion pass in Photoshop. This widely used approach allows us quickly obtain a scene that has mathematically correct perspective, [which is] very important for animated shots or projection mapping and to experiment with lighting choices.



03 | COLOURS AND PERSPECTIVE

Once the shot is set we start refining colours, textures and the overall mood of our scene. We wanted to portray a dark and gritty Tokyo back-alley, but with vibrant colours and a surreal contrast; to obtain this we combined grungy textures with very bright and dreamy tints. The contrast created by visual elements such as trashcans, dirt, graffiti, [as well as] cracks in the concrete and the vivid yellow tints of a bright afternoon sunlight over a deep blue sky, generate the very unique result we were after.



04 | CHARACTERS AND PLACEMENT

A scene is truly memorable and iconic only as long as the balance between the environment and the characters is carefully preserved. Our characters will live in the foreground, therefore the environment should wrap around them in a way that allows the illustration to breathe and prevents visual clutter; this guarantees the necessary depth of field, tricking the eye into thinking that the road extends far off into the distance where visually blocked off by the characters.

05 | TEXTURES MAKE THE DIFFERENCE

Using a CG Occlusion Pass as base layer to build upon also provides us with a true guide for shadow-casting and the ability to push the realism of our scene further. By carefully integrating photographic assets with illustrated elements, we can simulate light propagation across different materials in a very realistic manner. Highlights and rim lights can be used to push items back or forward into space. To obtain a more interesting and readable set of values we distribute objects in a way that maintains an alternating pattern of glossy and flat surfaces.

06 | HYPER SURREALISM

The general mood of Project Tengu X is characterised by extensive use of bright colours and surreal lighting, combined with rather violent scenes or action sequences and grotesque characters. We aim therefore to create a visual language that can transcend the uniqueness of the story, combining a highly saturated anime-style colour palette with photorealistic textures and a detail oriented western console game aesthetic. This approach allows us to amplify the dark humor of the IP and immediately convey the unique tone of the story to the viewer. We call this 'hyper surrealism'.



07 | SEAMLESS INTEGRATION

Once the characters are placed within the scene we focus on blending them in and seamlessly integrating them. Specular lights, rim lights and shadow casting will help to create the illusion that the characters are living within the portrayed environment. To simulate natural light propagation we use radial gradients. Additionally the use of progressive contrast helps to create the illusion of physical space and as a result objects closer to the camera will look more saturated and higher in contrast, whereas items and areas further from the viewer will look more washed and brighter.



09 | ENVIRONMENTAL EFFECTS

The addition of natural or cinematic style environmental effects can come in handy when working on a concept piece like this. Adding some extra layers of haze behind the characters helps enhancing the depth between layers; a rose tint around the main light source can simulate the pink tones of a hazy sky and subtle reflections bouncing off objects or rolling off round surfaces. A bit of extra smoke or mist in specific areas can at last help simulating a smooth and natural decay of light.



11 | ADD ARTEFACTS

The addition of artefacts can add the extra details that can truly make the composition stand out and give it the cinematic feel it needs. Elements like lens flares in correspondence of light sources, lens dirt in the areas around the outer corners of the frame, some subtle noise to add some grunge and roughness to otherwise smooth and clean surfaces, and chromatic aberration to simulate camera lens imperfections, are all great examples of very subtle, but effective add-ons.



■ EXPERT TIP: ADJUSTMENT LAYERS

When working with complex lighting constant fine-tuning is necessary. Always use editable adjustment layers instead of non-reversible actions. You can apply adjustment layers to a single layer or to a group of layers by placing them directly above the target layer or group and using the Cmd/Ctrl+Opt/Alt+G command.



08 | USING BLUR TO PUSH THE DEPTH

When creating scenes that live on multiple planes and extend in z-depth, away from the spectator, we can resort to blurring specific portions in order to enhance the realism of the scene. By using the soft Blur brush we start blurring out the areas right in between the two characters and immediately adjacent to them. We want to follow the natural geometry of the scene, so areas that are closer to the camera should appear in focus, with the main focus being the characters, whereas areas further away should appear less sharp.



10 | VIBRANCE AND COLOUR CORRECTION

When working with large files structured in multiple layers and groups, it is inevitable to have areas more or less loaded with one tint or value. Rather than offsetting each group with adjustment layers in order to better blend the overall image, we can resort to the use of adjustment solids. By creating two new layers, one entirely filled with a Cyan solid and set to Overlay with a 3% Opacity and another one filled with purple and set to Screen with a 2% Opacity, we can reduce the chromatic discrepancies, uniform the tints, and even bring out some extra detail in the process. Add in a final pass of Vibrance to give it the extra punch and we are good to go!



12 | FINISHING TOUCHES

At this point we can adjust and fine-tune our colour correction settings by accessing the adjustment layers and export a final raster image. Always make sure your colour profile and document settings match the required output formats. Keep in mind that

typically, due to the natural ink absorption process on paper, there is a 10% Luminosity drop from screen to print, so if you are delivering ready-to-print files make sure to save a print-specific variant with an additional 10% punch in Gamma Curves.



© Ars Thanea

GRAB ATTENTION WITH A TRAILER: THIS WAR OF MINE

ŁUKASZ SKURCZYŃSKI WALKS US THROUGH THE DEVELOPMENT OF THE TRAILER FOR THIS WAR OF MINE FOR PLAYSTATION 4, CREATED FOR 11 BIT STUDIOS BY ARS THANEA

After the great success of PC war game *This War Of Mine*, created by Polish company 11 bit studios, it was a time to move the story to consoles. Ars Thanea created an immersive game trailer where the children are the focus. The story is based on a military conflict, but

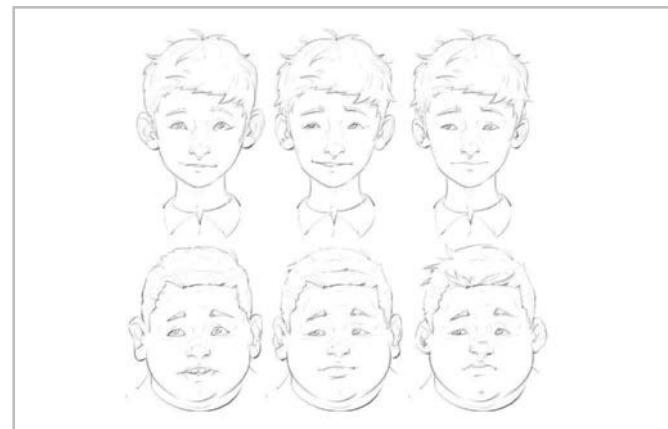
unlike other games with similar themes the player is not a soldier, but a civilian that does everything to survive. Game creators planned something extra for console lovers – for the first time the player meets children who have a meaningful impact on gameplay. Ars Thanea's

main task was to announce this unusual feature. In this case there are dozens of artists whose work affects each other. The illustrators, concept artists, 3D artists, simulation artists, animation artists all come together to form a coherent vision of the final product in the game trailer.



01 | SCENARIO AND STORYBOARD

Our core team of three created a first draft of the scenario. We knew that the trailer must announce the children as a feature, but we also had to remember that the overall look should be consistent with the actual game design. Introducing the children facing the war reality may sound pretty risky, but in this case the children bring into the gameplay its spontaneity and carelessness. That's what we wanted to emphasise most.



02 | CHARACTER DESIGN

Creating the characters we start with creating their stories. We ask ourselves questions such as who are they, where do they come from, what they may like or not. We want to know everything that will let us create real characters with their own personalities. After writing everything down it was time for first sketches.

**03 |** **STYLE DEVELOPMENT**

While working on the scenario and thinking about characters, we were deciding about the overall feeling at the same time. We were gathering visual references for the project; we set the key features and key moments. The important thing was to keep close with the game style, but still bring something fresh. The game itself is pretty dark and dirty, but also looks like it was drawn with charcoal and pencil and we liked that. At the end we simply combined the raw and dirty sketches style and drawing vision of the game world.

**05 |** **3D STAGE**

Concept art is a base – it helps to create a model of everything, but it's much more complicated than it sounds. The modeling process starts with a very simple sculpture, but finishes with the most complicated part, such as face and its mimic (this is a fun part because we often reflect ourselves). It involves a lot of technology and complex processing to achieve what we see in the final image so we may need another article to describe the details.

07 | **SUMMING UP**

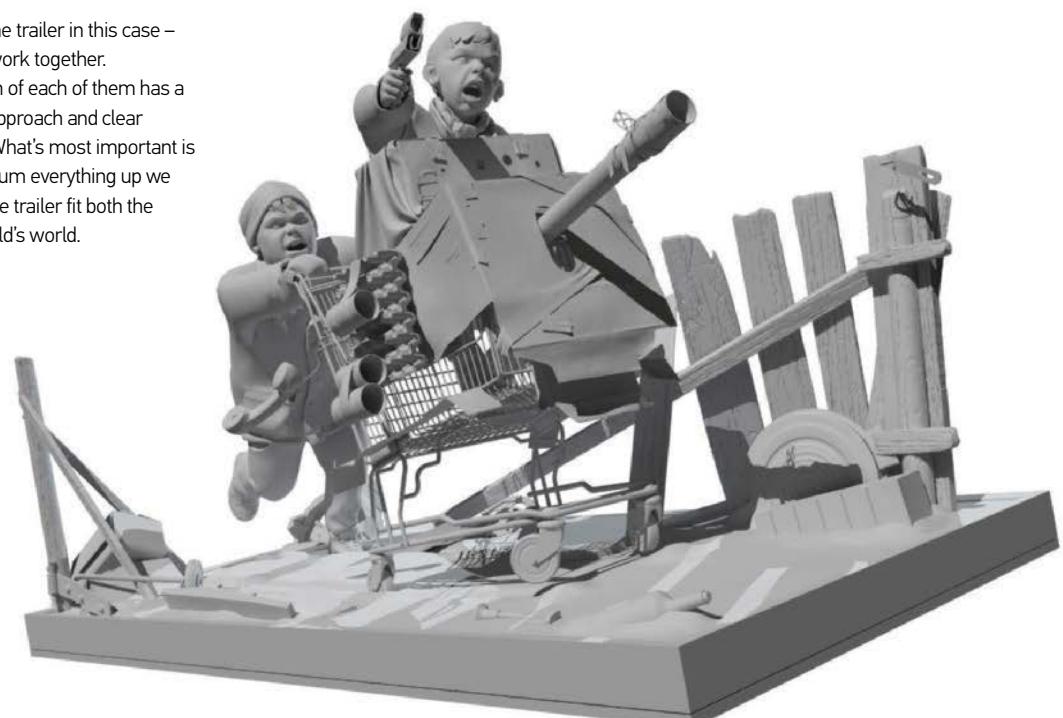
To deliver the highest quality product – a game trailer in this case – we need creative and open-minded people willing to work together. Regardless of the role the artists have, the contribution of each of them has a huge influence on the final delivery. The conflict-free approach and clear communication significantly increases the efficiency. What's most important is the common commitment builds a success of all. To sum everything up we created a video based on hand-drawn style, making the trailer fit both the atmosphere of the game as well as the feeling of a child's world.

**04 |** **CONCEPT ART**

Having the final style vision of the story and character description and first sketches we could create concepts. We don't actually have a stiff pipeline for concept artists, they create very individually and what matters to us is a final effect. This is actually one the most important stages of the production – concept artists transfer the design vision into clear graphics, which are the basis for the subsequent stages.

**06 |** **DETAILS**

3D model is just a block, to make it look real we need to dress it up. We need [to add] colours, features and textures to that. As mentioned before, we wanted a drawn, but not [a] cartoonish style and we focused on that while preparing the elements. Concept artists and illustrators are the most creative team members. They determine the artistic direction of the project and visually guide every stage of the production.





© Juhani Jokinen



THREE PISTONS LODGE

JUHANI JOKINEN

| UBISOFT REDLYNX ARTIST JUHANI JOKINEN EXPLAINS HOW HE USES PHOTOBASHING TECHNIQUES IN HIS PERSONAL WORK

Ubisoft RedLynx concept artist Juhani Jokinen (www.artofjokinen.com) says, "My Photoshop process is pretty simple really. I mostly use the paintbrush, photo textures and some custom shapes. The process for this one technique-wise was fairly typical for me. I usually start by trying to find interesting silhouettes and shapes that I like and when I'm happy with those and the

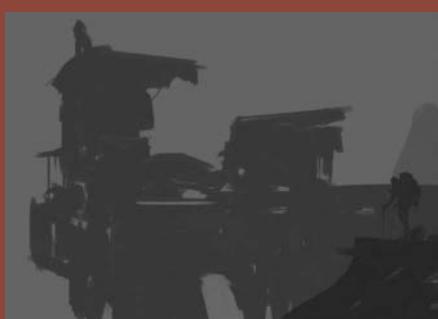
composition I start filling the shapes in with photo textures and painting. Then I just let the piece cook in the oven for about 15 hours until done."

Three Pistons Lodge is part of a series of personal works. "This is a part of my *ROMU* series of paintings depicting a desolate world inhabited by robots. I don't exactly have all the details about this world figured out, but I like finding out more about it piece by piece,

coming up with small stories as I go along," Jokinen explains. "In terms of software, for this piece I used only Photoshop, but these days more often than not I'll start with a 3D base created either in Modo or Zbrush. In addition to painting in Photoshop I use tons of photo textures to quickly establish detail and custom shapes for happy accidents and interesting shapes."



“I usually start by trying to find interesting silhouettes and shapes that I like and when I'm happy with those and the composition I start filling the shapes in **”**



01 | SKETCH AND COMPOSITION

This phase is by far the most important when it comes to crafting pleasing images. I like to plan my compositions with big masses of simple values instead of line drawing. Nailing the composition and shapes down in this phase also helps me in the next one.



02 | PAINTING AND PHOTO TEXTURES

In this stage I start by collecting a bunch of photo textures. I'm not looking for anything particular, but instead interesting shapes and textures. I then apply these images to my silhouettes with a clipping mask and play around until I see something I like. After that I proceed to paint on top and refine my shapes and lighting.



03 | FINALISE THE IMAGE

Now it's all about colour, mood and fine-tuning the composition. I try different versions of adjustment layers to see if I find something unexpected and cool. I also pay attention to the lighting and play around with the overall shapes of the image to find the right balance.

A close-up photograph of a woman's face, focusing on her eyes and lips. She has dark hair and is wearing large, textured green and blue earrings. Her eyes are looking slightly upwards and to the side. Her lips are painted a vibrant red. The lighting is soft and directional, creating strong shadows on one side of her face and highlighting the other. The background is dark and out of focus.

20 PRO SECRETS FOR DYNAMIC LIGHTING

WHETHER YOU DO RETOUCHING OR PHOTOMANIPULATION,
DIGITAL PAINTING OR ILLUSTRATION, YOU NEED TO HAVE A GOOD
UNDERSTANDING OF LIGHTING TO ELEVATE YOUR ARTWORK TO
A PROFESSIONAL LEVEL

01. DISCOVER KEY LIGHTING SETUPS

HERE ARE FIVE BASIC LIGHTING STYLES THAT ARE POPULAR IN PHOTOGRAPHY, WHICH EVERY PHOTOGRAPHER, RETOUCHER OR DIGITAL ARTIST SHOULD RECOGNISE



© Ryan McGuire



LOW KEY



SIDE LIGHTING



LIT FROM ABOVE



LIT FROM BELOW

© Creative Director: Adeera Borgz
Photographer: Vitalij Sidorovic
Hair Stylist: Vinal Chavda
Co Hair Stylist: Tiffany Stobly
Makeup Artist: Michelle Court
Model: Demi Scott
Designer: Ta Smirnova

© PSD Innovative 2015

© Clinton Loffthouse Photography;
Model – Shelly D'Inferno

© Jamie Mahon



© Vitalij Sidorovic; Model - Cecelia Morgan

02. MASTER REMBRANDT LIGHTING

Rembrandt lighting is a popular setup for portrait photography. It's named after the painter Rembrandt and is characterised by a key light on one side of the face, and a triangle of light on the shadowed side. To capture this in the studio, you use a key light placed high and at a 45-degree angle to the subject. You are not limited to the studio either. "Achieving Rembrandt lighting in natural conditions is hard, but it is possible," says designer and photographer Vitalij Sidorovic

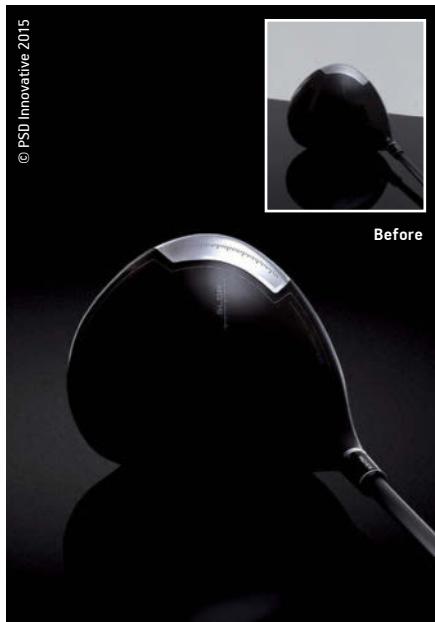
(www.behance.net/vitaljisidorovic), referring to the image shown here. "Using a light source found in the street, I had to position the model at the right angle and asked to tilt her head until I could see [a] small triangle on her face."

In digital painting, study the traditional work of Rembrandt or use source photography to figure out where the light should fall. With low-opacity brushes set to Soft Light, build up layers of light on one side of the face and for the triangle.

03. CREATE RIM LIGHTING

Rim lighting is a type of photographic lighting effect where your subject is lit from behind. This gives the effect of a light stroke around the outline, which highlights the subject and helps them stand out from their background – great for composites. You can achieve this effect in-camera, but you can also create a rim light effect in Photoshop. One method is to start by selecting your main subject, putting it on its own layer and entering Quick Mask mode. Use the Brush tool to paint around the edge of your subject and exit Quick Mask to view your selection. Add an Exposure adjustment layer, clipping it to your subject layer and targeting the selection, and toggle the effect for the strength of rim light.

For this image, Andy McIntosh, director at PSD Innovative (www.psdinnovative.com), explains that the rim light effect was achieved through the use of blending modes. "Shadow layers were set to Multiply and Soft Light, while the Highlight layers were set to Screen."





© Sun Ho Shin

04. GENERATE CAUSTIC LIGHTING

Caustic lighting is the term used to describe light that has been reflected or refracted by a curved surface or object, often projected onto another surface. It is a naturally occurring effect and is often captured in photography, but creating it from scratch is more difficult. It is most commonly encountered in 3D artwork, as most modern 3D programs support caustics, which use complex algorithms to work out how light would react to an object that would cause the light to reflect or

retract. The image shown here is a great example of caustics and was created by 3D generalist and designer Sun Ho Shin (www.helixd.kr) using 3ds Max and V-Ray, with the brightness and contrast adjusted in Photoshop.

It is also possible to create a similar kind of effect in Photoshop alone, however it takes time and is quite fiddly, so most artists either use a Caustics Generator (for example, www.dualheights.se/caustics) or a pre-made caustics texture.



© Georgia Black

05. UNDERSTAND SUB-SURFACE SCATTERING

Sub-surface scattering (SSS) is when light shines through a translucent object. This journey through an object causes the light to be reflected at lots of different angles, giving a scattered effect. Like caustics (Tip 4), this is a naturally occurring light phenomenon and you probably barely recognise it without specifically looking for it, however its absence can throw a whole image off balance and make it feel unrealistic. A common example in digital artwork is working with skin – skin without SSS feels flat. Again, it is a common setting in 3D

programs, which can generate realistic SSS on renders, which can be enhanced in Photoshop. It is not just skin, however, as any material that can pass light would be affected. This example by illustrator and motion graphics designer Georgia Black (www.georgiablack.com) shows how SSS is important to still-life setups too: "The effect was achieved using the sub-surface scattering material and physical renderer in Maxon Cinema 4D R16, with touch-ups and post-production done in Photoshop CC 2015, compositing a multi-pass render."

06. ENHANCE LIGHTING WHEN RETOUCHING IMAGES

ANDY MCINTOSH SHARES THE PHOTOSHOP SECRETS BEHIND THESE CREATIVE RETOUCHES TO ACHIEVE A RANGE OF DIFFERENT EFFECTS



Blurred lighting effect: "We added creative blurring to a series of skateboarding images by first taking two photos: one shot at high speed to capture the detail and the second shot at a low shutter speed to give us the blur effect. The shots were then layered in Photoshop and the blur layer was set to Screen, before the blur layer was airbrushed and retouched. Many more airbrushed layers were added on top of the blur layer to build up the blur lighting – each of these was set to Screen or Overlay and different opacities to build different lighting effects."



Add subtle coloured lighting: "We shot the Jeep using two photo lights to enhance the car. The car was cut from the background. Solid colour layers were added and set to Color blending mode, which were masked with soft masks and set to different opacities. Each of the sun spots were drawn using the Pen tool, filled with a solid colour set to Screen or Overlay on different layers and then individually moved into place. The car was worked on separately with a combination of highlight and shadow layers and airbrushing layers set to different opacities."



Paint with light: "The Porsche lighting was enhanced by painting with light. We used the Brush tool on two layers, one for highlights and one for shadows. Both these layers were set to Soft Light and we painted with white on the highlight layer and with black on the shadow layer. This allowed us to add or subtract light as we needed it. We also added spotlight layers also set to Soft Light. We then airbrushed just a dab of white on these layers so we could easily move the lighting around anywhere on the car."



Dodge and Burn: "The pie was put together from five different shots and retouched into a final image. The lighting for each section of the pie was achieved with Dodge and Burn on a 50% grey layer set to Overlay. We then painted with different opacities of black and white to get the correct highlights and shadows. The cast shadows were added on a separate layer set to Multiply."



07. WORK WITH NATURAL LIGHT

Natural lighting can help to lift a photograph and give it a certain subtlety, however you need to ensure that you use it and enhance it in the right way to get the most out of it, or it can dull your image.

"Natural light can tend to make images look very flat and boring if you don't find a way of making it define [and] give depth to your model, or highlight them in an interesting way," explains photographer, retoucher and digital artist Clinton Lofthouse (www.clintonlofhousephotography.com).

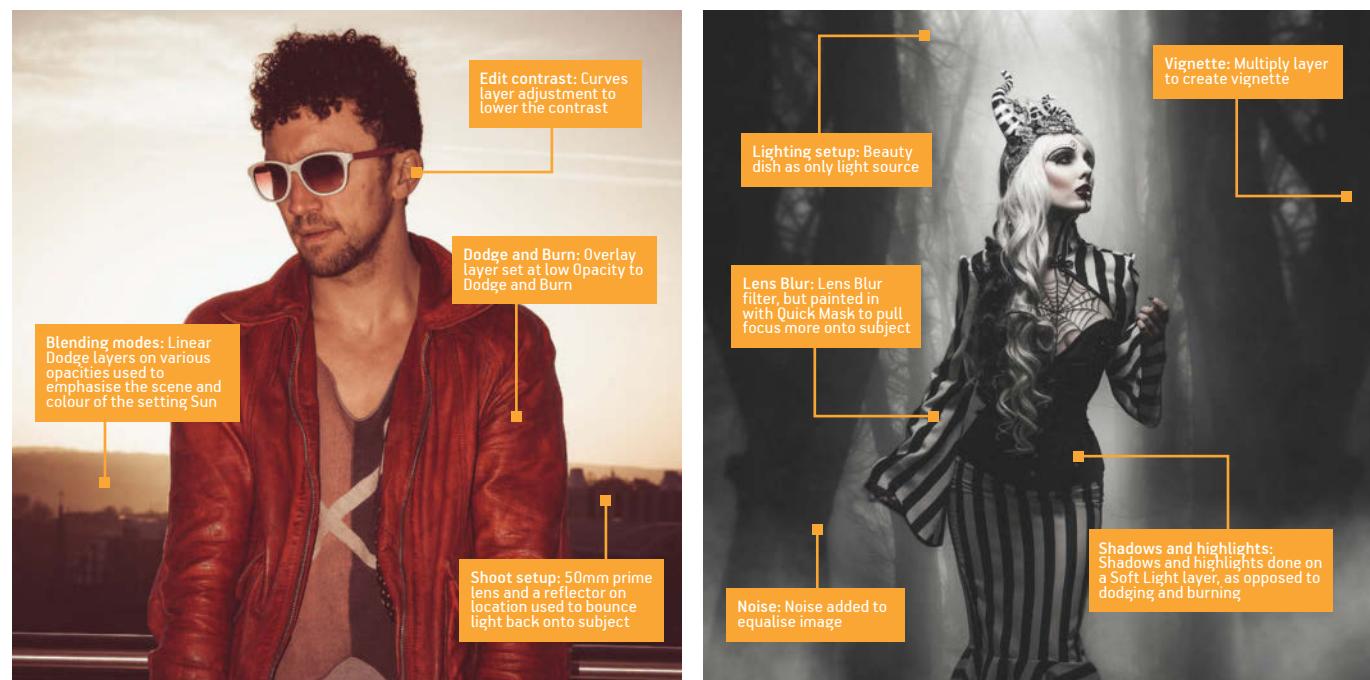
"In my *Dark Tales And The Rose Of Solitude* image (above), I had to shoot natural light in Leeds University library, which was fairly dark and secluded. Eventually I noticed shafts of sunlight beaming down from small ceiling windows. Placing my model underneath this light created some defining rim light and depth.

"I also knew I could enhance and adapt this light afterwards in Photoshop to add further interest to the image and draw your eye to the model." When

retouching images in Photoshop, it pays to work with the natural light to give your final image more drama: "One technique I commonly use to do this is to sample the highlight colour with my picker, create a new layer and set it to a Linear Dodge blending mode. I created a selection of the model then painted in the light beam on a low opacity. To add more realism I added some dust speckles in the air along the light. I did this by creating a dust brush in and painted in the dots, again on a low opacity only in the light."

08. LEARN THE DIFFERENCE BETWEEN OUTDOOR AND STUDIO LIGHTING

PHOTOGRAPHER JAMIE MAHON (WWW.JAMIEMAHON.COM) EXPLAINS HOW TO WORK WITH THESE TWO DIFFERENT LIGHTING TYPES IN-CAMERA AND IN PHOTOSHOP





Before



After

© Clinton Lofthouse Photography

09. CREATE CINEMATIC LIGHTING

Clinton Lofthouse is a pro when it comes to retouching images with a dramatic, cinematic look and feel. He explains his Photoshop techniques: "You need to start off with a good concept; apocalyptic themes always work well. To me contrast, shadow and detail define the gritty feel – if your image lacks this, you can add it yourself by using a Curves adjustment layer to tone the image and pull down the darks. You can deepen this added contrast by dodging and burning the whole image and at the same time define the details. Create a new layer, fill it with 50% Gray and switch the blending mode to Soft Light, then use the Burn tool to darken selected areas. My final tip would be to add some blues to the shadows using Selective Color. Change the colour to Blacks, move the Yellow slider to the left and it will add blue to the darks, but don't overdo it."



© Raul Ferran/343 Creative

10. MATCH LIGHTING ACROSS MULTIPLE PHOTOS

When creating photo composites from different elements, it is unlikely that all the images will match in terms of their lighting. "I always try to have my stock photography match the same direction of lighting, but if that isn't possible, I need to go in and create it myself. I use dodging and burning a lot to get the lighting correct," says creative director and owner of 343 Creative Raul Ferran (www.behance.net/343Creative).

This is why it is important to have a clear idea of where the final light is coming from in your finished composition; plan your lighting direction so that you can ensure that all your different photo elements can be manipulated to match. It can help to have a sketch on a different layer to your composition to rough out where your main light source is and mark out where the light would realistically hit different parts of the picture.



© Fabio Araujo

11. USE DODGE AND BURN TO ADD LIGHT VALUES

Dodging and burning are old photographic terms from before the age of digital. They refer to techniques used during the printing process where parts of the image were exposed specifically to lighten (dodge) or darken (burn) key areas in order to add contrast. This helps to enhance and manipulate the lighting present in an image, with deep, rich shadows and clear, bright highlights. In Photoshop, the Dodge and Burn tools offer the same results.

Raul Ferran uses these tools to adapt the lighting in photos making up a composite: "Once you establish where the lighting is coming from, you can start adding your lights and shadows. I always create these on a separate layer that is filled with 60% black set to Overlay [as it is non-destructive]."

Creative retoucher Fabio Araujo (www.behance.net/fabioaraujo) agrees with the importance of using Dodge and Burn in composites: "You can improve an image or destroy it with the wrong use

of light and shadow. It is very important to create a point of light and follow the same perspective. The Dodge and Burn tools are good to highlight the shadows and highlights and create a uniform image." These tools are put to use in Araujo's image *Jurassic Park*, shown here alongside the image before dodging and burning: "I applied the effects of shadow and light using these tools and you can see that the rocks have a more realistic appearance and the water is brighter."

12. MAKE LIGHT REFLECTIONS

If your photo composites include glass and lighting, then you are going to have to master the art of creating reflections or your whole image will look unrealistic. Fashion photo retoucher and digital artist José Paulo Reis (www.madartistgroup.com/jose-paulo-reis) needed to create a series of reflections on the fish bowl in this image. The soft glows on the right-hand side of the bowl were created using a soft white brush with 50% Opacity and 25% Flow. Some of these were also treated with the Gaussian Blur/Motion Blur filter to add motion, and in the top right he needed to use the Warp tool to match the curve of the bowl. The reflections of the window shapes, most prominent in the top left, were drawn with the Rectangular Marquee and filled with a White-to-Transparent gradient at 82% Opacity. The rectangles could then be duplicated, warped and treated with Motion Blur to fit the shape of the bowl.

© José Paulo Reis



13. ADD DRAMA TO COMPOSITES WITH LIGHTING

FABIO ARAUJO SHOWS US WHICH PHOTOSHOP TOOLS HE USED TO CREATE THIS ATMOSPHERIC COMPOSITE



01 | LENS FLARE

With the composition finished, Fabio can begin adding in lighting effects to create the atmosphere in this image. "I always try to create a dramatic environment by taking advantage of the use of light. [First] I simulated a solar light using Filter>Render>Lens Flare in the central image area."



02 | LIGHTING EFFECTS FILTER

The next step is to add a vignette to the edges of the image, which is a trick used by photographers and digital artists alike to pull focus to the centre of the image. "To darken the edges of the image and create a more dramatic atmosphere, I used the Filter>Render>Lighting Effects."



03 | BEFORE AND AFTER

Here you can see the original composite before the lighting effects were added, and the difference that using Photoshop's built-in lighting tools can have on a photomanipulation project such as this. The final result is much more dramatic and eye-catching.



14. CREATE SPECIAL EFFECTS WITH LIGHT AND COLOUR

While lighting is a key element in photography and digital art and one that we are focusing on in this feature, colour is another. Colour cannot be ignored when it comes to discussing lighting, especially in compositing and illustration work – finding a good balance between the two is important. This is particularly true when it comes to creating special effects lighting, which needs to be bright and colourful, but also full of light.

"In order to create a healthy balance between colour and light, it's important to make use of certain layer blending modes to develop illuminated effects. This helps to give the light effect a sense of

realism and energy that would otherwise appear quite flat as a default coloured layer," explains freelance illustrator Gavin Campbell (thewhitehawk.tuts.com). "It's also important to understand how certain colours evoke very different types of energy. For example, [in the image shown] I used a Color Dodge blending mode to create a glowing green-tinted light on the inner rim of the trainer, which evokes a sense of positivity and harmony. I then used yellow (emotional strength and creativity) and then red (strength, stimulation and excitement) light on the outer rim as part of the continual progression."



© Gavin Campbell

© Fabio Araujo



15. STUDY TRADITIONAL ART

In order to create great digital paintings in Photoshop, it pays to have classic art knowledge – art students will work on tonal studies and learn how colours reflect and interact with each other, applying this to their paintings in order to add realism. This understanding is just as relevant to digital art. “It’s really worth putting that time in first. Photoshop is a tool like a paintbrush or pen; it’s not going to do the work for you,” says illustrator Matthew Britton (www.matthewbritton.com). Pay attention to the world around you and watch how light reacts to different surfaces, then practice what you have seen in Photoshop. “[Look at] how light really looks on glass, water, metal, etc. – that [will all be] in your head when you come to do your illustration work. It makes it a lot easier, because you’ve got a reasonably accurate instinct about what looks right and wrong.”

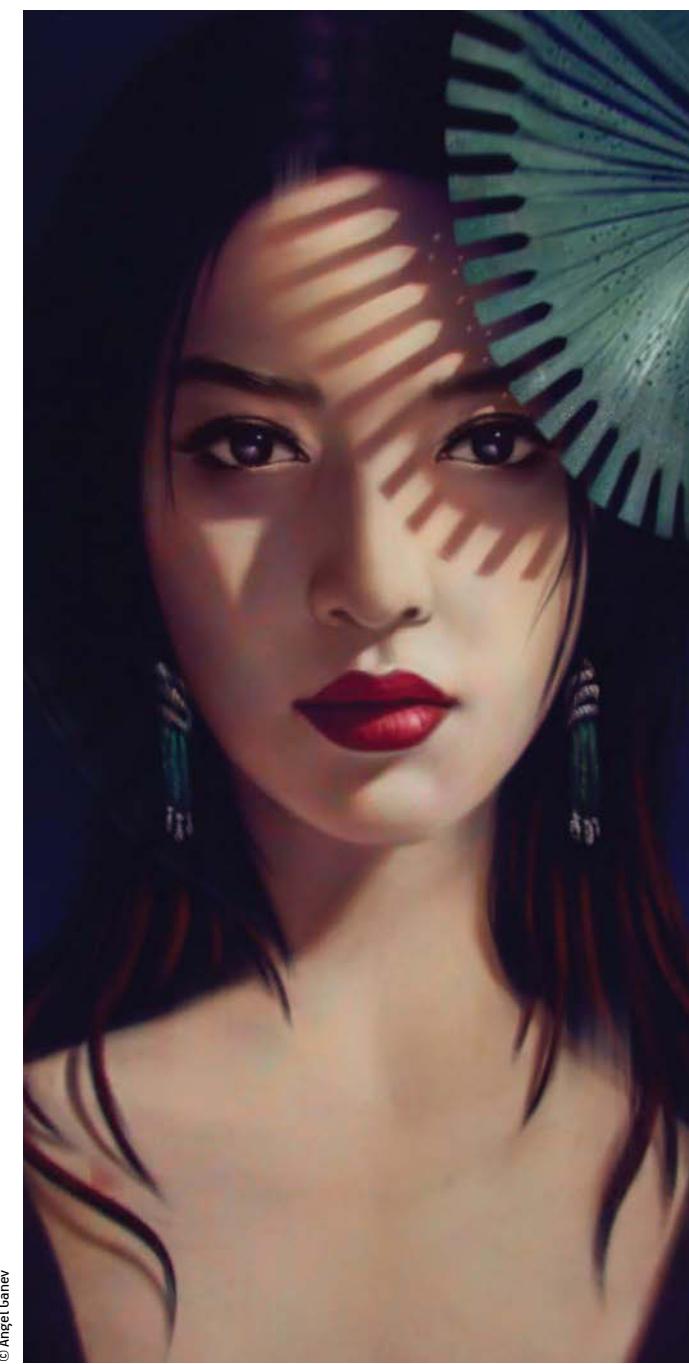


© Matthew Britton

16. USE BRUSHES TO BUILD TONES

With digital painting, you can’t always rely on the built-in lighting filters and tools. You will need to paint in a lot of the lighting by hand in order to create a realistic scene that is full of depth and atmosphere. Building up the lighting in a digital painting is no different to building up the tones and values in a traditional painting, which is where Photoshop’s Brush tools come in to play and the most basic, built-in brushes are perfectly adequate for getting exceptional results – if you know how to use them.

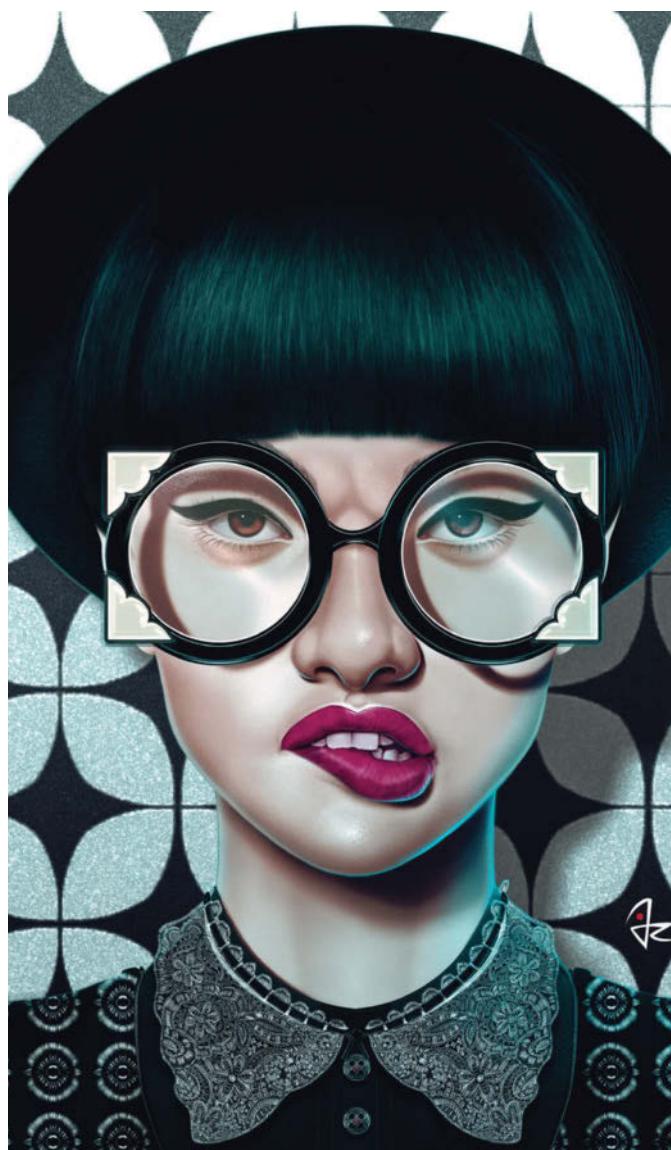
Illustrator Matthew Britton takes a very traditional approach, forcing Photoshop to act like oil paints to give his artworks a tangible, old-school feel: “[This way of working] actually emulates the old-style ‘fat over lean’ principle very well, building up in layers, reducing Opacity (adding ‘oil’) each time. I’ll start with 100% Opacity and large brushes with Transfer and Smoothing on (to imitate slight paint mixing) and then reduce the Opacity as I build it up. Towards the end I’ll use a few blending modes like Soft Light to imitate oil colour glazes. Then I’ll go back in with hard brushes to pick out details at the end. Regular flattening of layers is like accepting the paint has dried and moving on. It’s important to keep an eye on contrast too. Every now and then I’ll check the levels to keep the colours bright – or go in with a really soft brush on Multiply to keep the shadows deep.”



© Angel Ganev

17. EVOKE HEAT AS WELL AS LIGHT

Don't forget that in the physical world, lighting often has other effects. Notably, it's often a source of heat and expressing this in a digital painting can really make the lighting feel authentic. "A great thing to do to achieve a spectacular lighting effect, especially if the light source is warm, is to add saturated colours on the corners of sharp cast shadows. It really makes the light look hot," explains freelance illustrator Angel Ganev ([angelpganev.artstation.com](#)). "Another thing I like to do, is to paint small bits of different colours on a Color layer, after I am done with rendering. This really makes the piece come alive and you can rarely see it in photographs, since they usually make the shadows too dark. Finally, after I am done with everything, I almost always use the Color Balance [adjustment layer]. Making your shadows just slightly more blue and your highlights just slightly more yellow, almost never gives bad results."



© GiulioRossi

18. ADD REALISTIC LIGHTING TO DIGITAL PORTRAITS

When you are working on solely digital artwork and you want to ensure realism in the final result, then lighting is incredibly important. It is good to have a solid workflow process that you know works and ensures that you have covered every angle. This is something that illustrator Giulio Rossi has down to an art in his expressive, quirky and hyper-real digital portraits. He works on his lighting process after the basic colouring has been finished: "Usually I create close-up portraits, so not having complex backgrounds to think about gives me the chance to focus more on the face and I'm able to perform each step of the entire realisation of the illustration separately. The first thing to think about, before you start the actual procedure [of adding lighting] is to ask yourself, 'Where do I want the light coming from?' This should be something that you've previously considered during the sketching phase as well. I then try to imagine how each single element should behave according to it: which parts need to be darker or maybe brighter to get the desired effect.

"I apply lights/shadows on distinct layers using brushes; a simple Soft Round brush for the most part, increasing its size and transparency for big areas and decreasing it so I can add precise strokes to the smallest details. My favourite Photoshop layer blending modes are Multiply for the darker areas and shadows, and Soft Light to lighten skin and to create shiny hair reflections."



19. ENHANCE MATTE PAINTINGS WITH LIGHTING

Matte paintings are often used to create exciting concepts and landscapes, full of detail. In order to sell the concept, it is important that the lighting is realistic and dramatic in the scene. This means having a very clear understanding of light and how it works, as well as making the most of Photoshop's tools to bring it to life, as freelance art director and digital artist Richard B Roberts (www.richardroberts.com) explains: "I made the lighting for the final image [shown] realistic by looking at references and how light interacts with wet surfaces. I also looked at how light bounces off of and illuminates different objects. I used a combination of digital painting and matte painting techniques to add lots of details and I also used photo references. I emphasised variance in colour value, shadow and reflection. My main tools for matte painting are the Brush tool, the Clone Stamp tool and the Pen tool."

20. DISCOVER PRO LIGHTING SECRETS

1. HIGH SOURCE LIGHT



© Jamie Mahon



© Giulio Rossi

Jamie Mahon used a beauty dish above with flashgun below diffused with an umbrella, enhanced by Dodgeing and Burning on a Soft Light layer

Giulio Rossi's digital painting uses a spotted indoor light coming from the top right, enhanced with Filter>Render>Lighting Effects>Spot, set to Soft Light

2. POWERFUL BACKLIGHTING



© Clinton Lofthouse Photography



© Gavin Campbell

Clinton Lofthouse has used a rim light effect in this composite to add definition and separate the subject from the background

For this illustration, Gavin Campbell used the Airbrush to paint yellow circles behind the apple and added a Screen layer for the glow

3. NATURAL LIGHT



© Art Director: KOKO
Photographer: Vitalij Sidorovic
MUA: Koriaty Jia Sim
Model: Migle Su



© Matthew Britton

Vitalij Sidorovic shot this in harsh sunlight, using shadows and windows from buildings as large reflectors. The light was enhanced through colour correction and Dodgeing and Burning

This scene is painted using natural lighting, as Matthew Britton relies on Old Master lighting techniques modernised through Photoshop

4. DRAMATIC LIGHTING



© Richard B Roberts

Richard B Roberts used the Pen tool to make a path selection where the light rays would be and the Gradient tool to bring in a haze of light, set to Screen

5. DETAIL LIGHTING



© Fabio Araujo

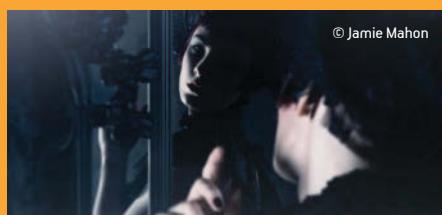
Fabio Araujo has pulled out the fire lights as the detail lighting in this composition, through fire textures and volcanic lava set to Screen

6. LIGHTING EFFECTS



© Gavin Campbell

Gavin Campbell uses Screen or Color Dodge modes as a foundation and a plug-in called Flame Painter (www.escape motions.com) for his illustrations



© Jamie Mahon

Atmosphere is created by Jamie Mahon with a large soft box, angled to catch the eye, and Blur, Gradients and adjustment layers in Photoshop



© PSD Innovative 2015

The car's headlights have been enhanced using blending modes by the team at PSD Innovative



© Raul Ferran/
343 Creative

The sunlight here was added by Raul Ferran using an airbrushed blue layer set to Divide with a Star brush overlaid



OUR EXPERT

MEIKE HAKKAART

maquenda.deviantart.com

Hakkaart is a naturalist, wildlife and fantasy painter. "I see [many] beautiful shapes and patterns in nature that I blend into my paintings."

SOURCE FILES

On FileSilo (www.filesilo.co.uk/advancedphotoshop) you'll find abalone shell photos, a Milky Way photo, and some star brushes to help you add an otherworldly sparkle to your lighting effects.



PERFECT COLOURS AND LIGHTING

LEARN HOW TO COMBINE SURREAL ELEMENTS TO CREATE A FANTASTICAL VISION

In this tutorial you will learn how to use a vibrant colour palette and Photoshop's powerful layer blending modes combined with the basic Photoshop brushes to re-create the resplendent pearlescence of nature in a digital fantasy painting.

To produce this effect you'll need to look at how light behaves, so check out our feature on p38 to discover more about how lighting direction affects the way that an image is lit,

and also how more complicated lighting effects such as rim light, caustic light and sub-surface scattering work. Although we don't tend to consciously notice these effects in our everyday lives, the ability to accurately reproduce them is what will make your image ultimately succeed.

We'll be using painting techniques that will be useful to you even if painting isn't your primary method of creation in Photoshop. These techniques will also allow you to add

realistic and dramatic lighting effects to composites, matte paintings and 3D work.

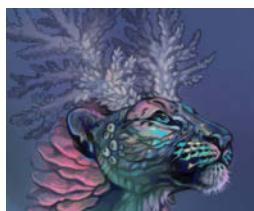
For reference, we've included a collection of resource photos on FileSilo so that you can observe the way that the pearlescent abalone shells that inspired this piece react to light. You can also experiment with using these as layer masks and using photobashing techniques to add colour and light if you're less confident with freehand painting.

■ WORK IN PROGRESS

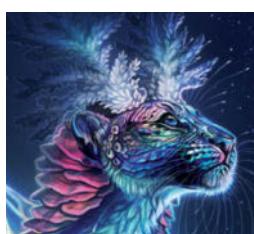
CREATE MAGICAL LIGHT



Progress 1: Base colours



Progress 2: Photo study



Progress 3: Additional effects



01 | WORK OUT YOUR SKETCH

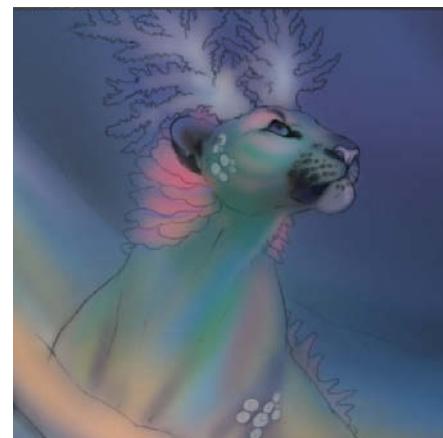
Quickly lay down the composition via a rough sketch. It's a good idea to sketch out several compositions (thumbnails) of the same concept to see what works out the best. For inspiration, look at photos of various aquatic life like corals and seashells. Once settled on the strongest concept, make a new layer set to Normal and using a basic Hard Round brush roughly sketch out the idea you settled on. The details don't have to be very refined; the concept will be polished and built upon throughout the painting.



02 | CREATE A VALUE STUDY

After quickly sketching out the concept, create a new layer over the rough sketch and set it to Multiply. Using a basic Soft Round brush, in combination with monotone black and grey colours, work out values on this layer to test the composition and get a better idea of how to approach the lighting in this painting. Using another new layer set to Normal, and going between Soft Round and Hard Round brushes, define the values more and add the lighter details like moon and stars with lighter grey and white tones.

“ By researching and collecting photos of the relevant subjects, we can learn how lights and colours interact **”**



03 | DRAW THE LINE ART

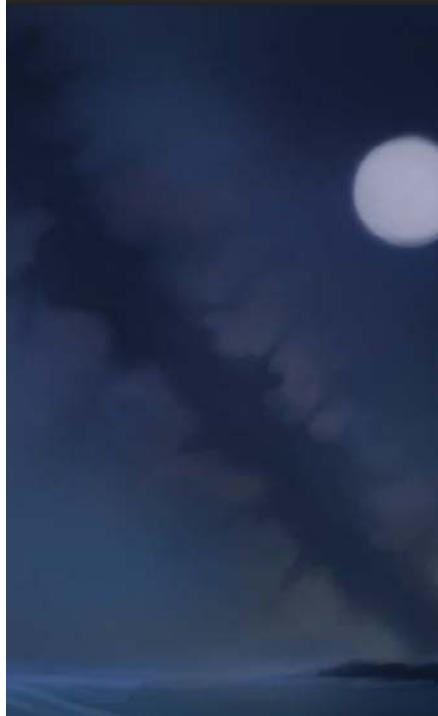
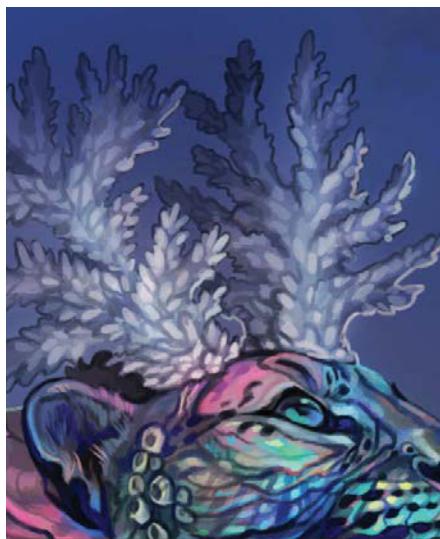
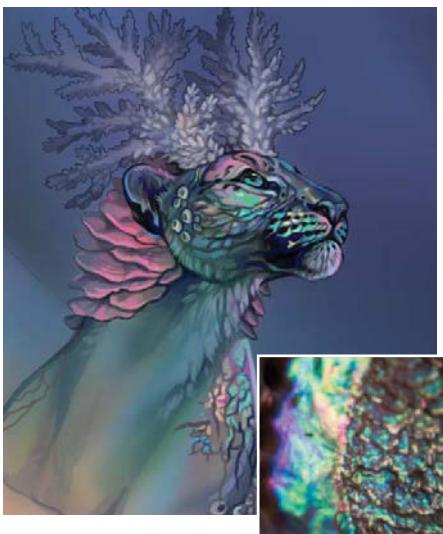
Once you are satisfied that the values create a harmonious composition with the sketch, merge the layers of the sketch and the values together using Cmd/Ctrl+Opt/Alt+Shift+E (and delete the original layers, leaving the background). Lower the Opacity of the image to 10-20% and use a small black standard Hard brush with Opacity of 90% to ink the sketch. Study leopard anatomy beforehand using photos. Don't fuss over the details; the line art is simply meant to serve as a cleaner guide for the painting than the rough sketch.

04 | LAY DOWN BASE COLOURS

Before we begin painting, it's important to figure out what colours we want to use for the painting. By researching and collecting photos of the relevant subjects, we can learn how lights and colours interact, as well as find inspiration for how to light the composition and what colour palette to use. Create a new layer on top of the composition and set it to Multiply, then use the Paint Bucket tool to fill in a base colour. Use a large standard Soft brush with low opacity to loosely fill in the shapes, using lighter colours for the leopard and the surrounding waves to create contrast between sky and ocean.

■ QUICK TIP: TRY PHOTOBASHING TECHNIQUES

Photomanipulation can be a powerful tool if used correctly on a painting. Many modern matte paintings combine photo textures with painted elements to great effect. If you have a camera you can even make your own base plates to photobash over!



05 | STUDY PHOTOS

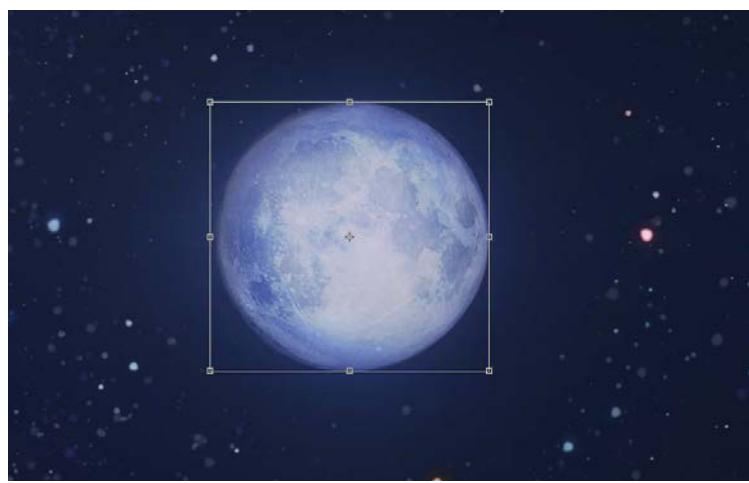
To help visually stay on track throughout the painting process, carefully narrow down photos that mirror the colour palette you have settled on for the scene. Photos of abalone shells show a texture comprised of green, blue, and pink. Create a new layer on top of the composition set to Normal mode and use a small standard Hard brush to paint in the pearlescent texture on the skin. Use Opacity settings between 60-100% to create the various soft and hard edges and to blend the aforementioned colours together seamlessly.

06 | ADD THE CORAL

After some thought it's decided that adding bleached white coral antlers will match the light of the moon and tie together the colours of the sky, sea, and leopard to balance the composition. Use a standard Soft brush to fill in the shadows on the coral antlers using dark blue and purple, then use a small Hard brush to add texture using light blue, purple, and pink. Limit the use of details on the tips of the coral that are receding into the background, this will help push them further back.

07 | ADD THE MILKY WAY

With the foreground more refined, turn to the background. Photos of the Milky Way show that there is a darker area in the middle of the belt surrounded by lighter spots filled with thicker clusters of stars. Use a standard Soft brush with an Opacity of 60% to paint in the darker area using shades of dark blue. Set the same brush at a higher Opacity of 80-90% to paint in the lighter areas using light blues, purples, and yellows.

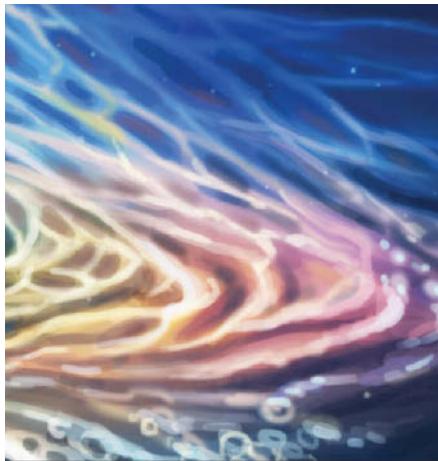


08 | PAINT THE STARS

Paint the stars on multiple separate layers using the custom created brushes that are included on FileSilo, with varying Opacity and sizes to create a sense of depth in the star field. Create an Overlay layer set to 100% Opacity/Fill over the star layers to add a glow effect and further push depth of field. Using light blues and yellows with a standard Soft brush, paint over a few select stars, being careful not to overdo the effect. Zoom out frequently to check your overall progress.

09 | ADD THE MOON TEXTURE

Sometimes it is desirable to use photo textures for certain objects, either for the effect or to save time. For the Moon, a photo texture from cgtextures.com is used. First, lay down a silhouette of the Moon with light yellow using a standard Hard brush. Then select and move the part of the desired texture over from the photo onto a layer new set to Overlay. Lower the Opacity of the layer until the texture blends in naturally (in this case, roughly 80%), then use the Eraser tool (Soft brush, Opacity of 10-20%) to soften the edges.



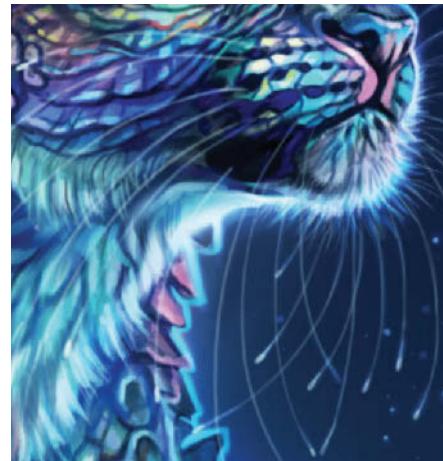
10 | PAINT LIGHT ON WATER

Light on and in water is tricky to paint. Study photos of waves and ripples. The leopard in the painting is the primary source of light and like abalone being hit by light, his skin radiates a warm bright light throughout the surrounding waters. Use a standard Hard brush to paint the ripples and foam. Then in a new layer set to Overlay and 100% Opacity/Fill add a glow effect by painting over the surface ripples with light hues of pinks/yellows/purples to make the ripples glow more intensely.



11 | CREATE ADDITIONAL EFFECTS

The outline of the leopard's head requires some additional effects in order to make the majestic crowned head of the leopard the desired focal point of the piece. Use a small standard Hard brush to add some contoured highlights around the mouth and neck, then paint in some light thin hairs around the chin. To finalise the effects, create a new layer set to Overlay and 100% Opacity/Fill, and go over the details with a standard Soft brush using a light blue hue to create additional glow.



12 | DRAW THE WHISKERS

Make long and smooth strokes using a small standard Hard brush to paint the whiskers. Try to do only a single pass to keep the lines fluid, and use an Opacity of 80% or less for the brush to make the whiskers look soft and semi translucent. This often takes several tries to create natural organic flow to the set of whiskers. Use Cmd/Ctrl+Z to quickly undo undesirable strokes. Lastly, use an Overlay layer set to 100% Opacity/Fill to add some glow effect by painting light colours over the whiskers.



13 | CREATE REFLECTIONS

Light on the water's surface reflects onto surfaces underwater, creating swirling light ripples that would be seen on the leopard's legs. Use the standard Soft and Hard brushes with a light colour matching the hues of the surrounding area to create the reflections of the waves on the leopard's skin. Then create a new layer set to Overlay and 100% Opacity/Fill. Light appears multiplied and opaque underwater. Use a standard Soft Round brush at varying opacities to paint over the underwater area to make the underwater light glow opaquely.



14 | REFINING THE DETAILS

Use a small standard Hard brush to add more details onto the abalone texture using complementary colours such as orange, purple, yellow and blue. Also add more highlights and shadows in the eye to give it more depth and draw the viewer's eyes into the leopard's soulful longing gaze. Use a Hard Round brush with a light blue, almost white, hue for the eye glints and rich opaque aquas and flecks of purple you would see in the veins of abalone for the final eye details.



15 | CREATE CONTRAST AND SATURATION

If desired, use a Brightness/Contrast adjustment layer to boost the contrast and a Hue/Saturation adjustment layer to increase the saturation to finalise the look of the image. Drag the SSaturation slider until the colours pop to the desired level, being careful not too oversaturate the tones. Adding contrast and brightness by slightly moving the sliders in the Brightness/Contrast dialogue (starting with a small amount) can also help make the colours appear more vibrant. Adjustment layers can be edited any time if you decide the effect is too strong or not strong enough!

■ QUICK TIP: BUILD UP WITH LAYERS

Use a multitude of layers to fill in the details of your painting. Mistakes or a change in compositional direction can occur, so instead of erasing or painting it all over again it can be removed by deleting layers.

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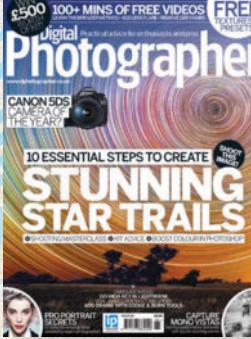
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STELLA MANA IKEDA

JAPANESE ILLUSTRATOR MANA IKEDA EXPLAINS THE PROCESS BEHIND HER UNIQUELY BEAUTIFUL WORK

Japanese freelance illustrator Mana Ikeda (www.illfigment.com) explains that, "Every time I create a new piece, I come up with a character and their basic story before I draw... For this piece, my character is *Stella* – a curious girl who loves insect collecting and all things nature."

Although she doesn't like to reveal these stories to viewers of the artwork – "I don't openly share my

story because I love hearing what other people think," Ikeda explains – it's a vital part of her compositional process. "By creating a life event into some form of an object, I get a bizarre character design and use it to my advantage."

Ikeda has her own experience of how events can affect the course of life. Trained at both the Art Students League and the School of Visual Arts in New York,

money worries forced her to leave and to reboot her illustration career in her native Japan. "It's been five years since then and even though there are heavy ups and downs, I'm planning on releasing my first art book soon," she says. "It's about a cursed world where each person's personal experience becomes a part of their appearance. I'm thinking about naming the series *Ipseity*, which means individuality."

“By creating a life event into some form of an object, I get a bizarre character design and use it to my advantage **”**



01 | INKED SKETCH

First I scanned my inked sketch. When I scan my drawings, I clean the dust and shadows using the Dodge tool. Then I use Channel selection to get rid of the white background. I selected the Channel by using Cmd/Ctrl+Opt/Alt+2 and deleted it. Next I locked transparency and filled it with black.



02 | PAINTING

I first colour underneath the line art and then paint over it. I like to keep the roughness of the initial sketch so I don't completely cover it. I used three custom brushes to paint over it. The first custom brush I used was one that closely resembled a pastel chalk to draw the entire painting. Then I made a star brush by using the default Hard Round brush, and set it so that it scatters in different sizes. I used the hexagonal brush to scatter this near the bottom of my piece to give it a digital effect.



03 | COMPLETE

I adjusted the colours and added a background. When I finished colouring the piece, it looked like every other piece I drew (dark and unsaturated). I was stuck and then I started listening to happy music. All of the sudden, I was tweaking the colour bars, adjusting the saturation to +50, and using the Line tool (which I never used before) to make geometric shapes for the background.



CREATIVE HAIR RETOUCHING

DISCOVER HOW TO MANUALLY PAINT LIFE-LIKE HAIR FOR YOUR PHOTO COMPOSITIONS

In this tutorial you will learn how to paint realistic hair into a composite in order to create a life-like final image. Often painted hair can look completely flat and unrealistic, this is usually down to the image being too difficult to mask properly or just simply because the artist didn't have the right skills and knowledge.

Knowing how to paint hair realistically is an essential skill when it comes to compositing images, as it enables you to add life to your creation.

Discover how to use masking, adjustment layers and brushes to manually paint hair onto an image of a lady as we take you through all of the steps you need to achieve this creative image. We took this technique to the extreme by using Photoshop CC and a digital tablet to re-create a modern-day Rapunzel.

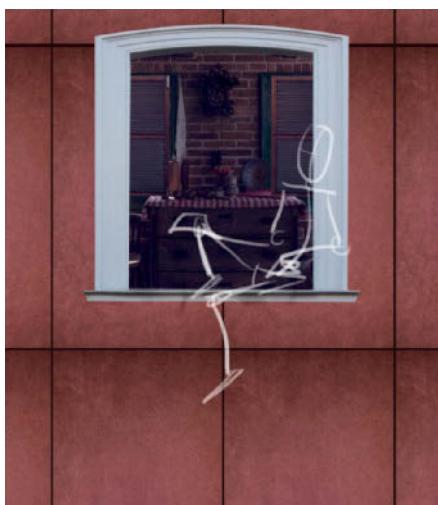
Once you have mastered the skills required for painting believable hair, you'll be surprised at how effective it can be and how you'll be able to adapt your new skills to other difficult objects.

■ SKETCH, PLAN AND EXECUTE

MAKE SURE YOU HAVE THE IMAGES NEEDED OR SHOOT YOUR OWN

01 | SKETCH YOUR IDEA

It is always good to sketch your ideas out before you begin, this way you will be able to organise your idea and better understand what you are trying to achieve. It also helps if you are working with models or assistants as having a sketch will help you to give clear directions.



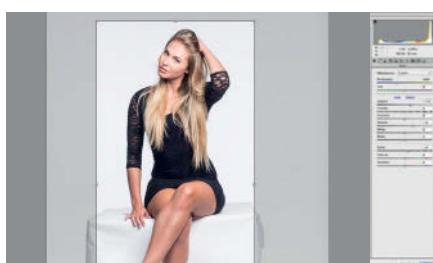
02 | MATCH THE LIGHT

Whether you are shooting your own images or you are using existing images for your composition, it is extremely important to analyse the direction and quality of the light. In general a soft and neutral light will always be easier to work with and will give you flexibility to affect shadows and highlights in Photoshop manually. Here we have decided to have our main light coming from the top right of our image, so the main light during the shoot was placed accordingly and the images used for the composition were selected to be either neutral or with a similar lighting setup.



03 | MAKE RAW ADJUSTMENTS

It is recommended that you shoot your images in RAW. This means you have access to all of the information that your camera is able to capture, giving you the flexibility to make non-destructive adjustments. Make any necessary edits to exposure, white balance and anything else that needs to be tweaked. Avoid pushing sliders to the extremes, especially Clarity, which can result in bad quality.



OUR EXPERT

LEO ROSAS MORIN
leorosasphoto.com
@leorosasphoto

Leo is a professional photographer with more than ten years of experience, his main influences are urban sports and young lifestyles. He is currently based in Austria and is the head photographer at an international agency providing photography, post-production and training services.

SOURCE FILES

On www.filesilo.co.uk/advancedphotoshop you will find the original image of the model and the different images used for composing the environment.

■ WORK IN PROGRESS

FROM CONCEPT TO FINISHED IMAGE



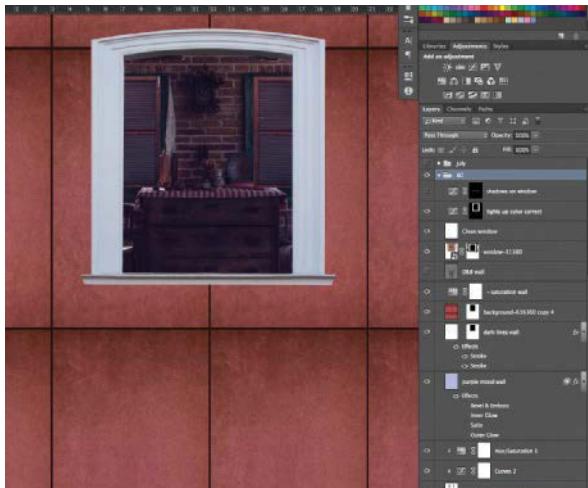
Progress 1: Create the environment and background



Progress 2: Roughly paint the shape of the hair



Progress 3: Check all details and make final edits



04 | CREATE YOUR BACKGROUND

For the creation of our background, we have used the images: pink-1198578, room-762286, window-11380, window-669101. You can use your own images if you prefer, but it is important that you are strict with yourself to find the best match for a realistic perspective and proportions between each object on the composition.

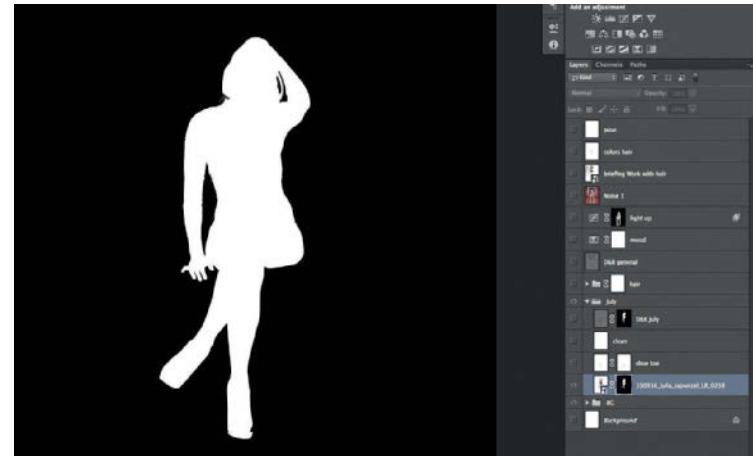
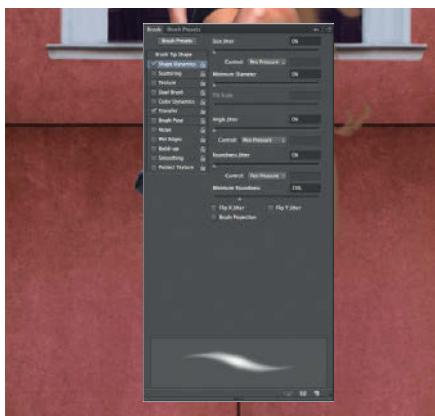
06 | START PAINTING THE SHAPE OF THE HAIR

Always use new layers ensuring you name them appropriately in order to maintain an efficient workspace. Create a folder and name it 'Hair' then create a new layer to start painting with a normal brush with 100% Opacity and 0% Hardness.

07 | TRY DIFFERENT SHAPES

Paint the desired hair shape with a colour that will represent the darkest tone of the model's hair; this way you will be able to use it as a background for the individual hair strands, which you can start painting using lighter colour tones. You should paint on as many separate new layers as you want to ensure you can go back at any time and make any required changes.

To paint the hair detail simply reduce the size of your brush to 1% and increase the Hardness to 100%. We advise using your digital tablet and brush settings with Shape Dynamics>Control>Pen Pressure and Transfer activated as well.



05 | MASK YOUR MODEL

It is best to always work in your Photoshop document using layers to give you the opportunity to correct, change and improve details at any stage of your work. Once you have your background composed, it is time to make the model. You can use the masking method you like the most. Here we have used the Quick Selection tool because our model was shot on a white background, and later in a more advanced stage we have corrected details on the selection by using the Pen tool for a controlled manual selection.



08 | START SMALL AND DEVELOP YOUR STYLE

Start painting the hair strands one by one on a small area so you can see how easy the results can be. Keep in mind that your traces should be in order, try to avoid making crossed hairs and think of a how a bunch of single hairs will look together.

■ QUICK TIP: DUPLICATE BACKGROUNDS

Once you have a dark colour as the background, you can create one batch of detailed hair on a single layer and duplicate it then move it to other areas to save time. This will be then your background hair, which will help you to add volume and depth to the hair. On top of that you should still create new detailed hair layers to avoid a cloned look.

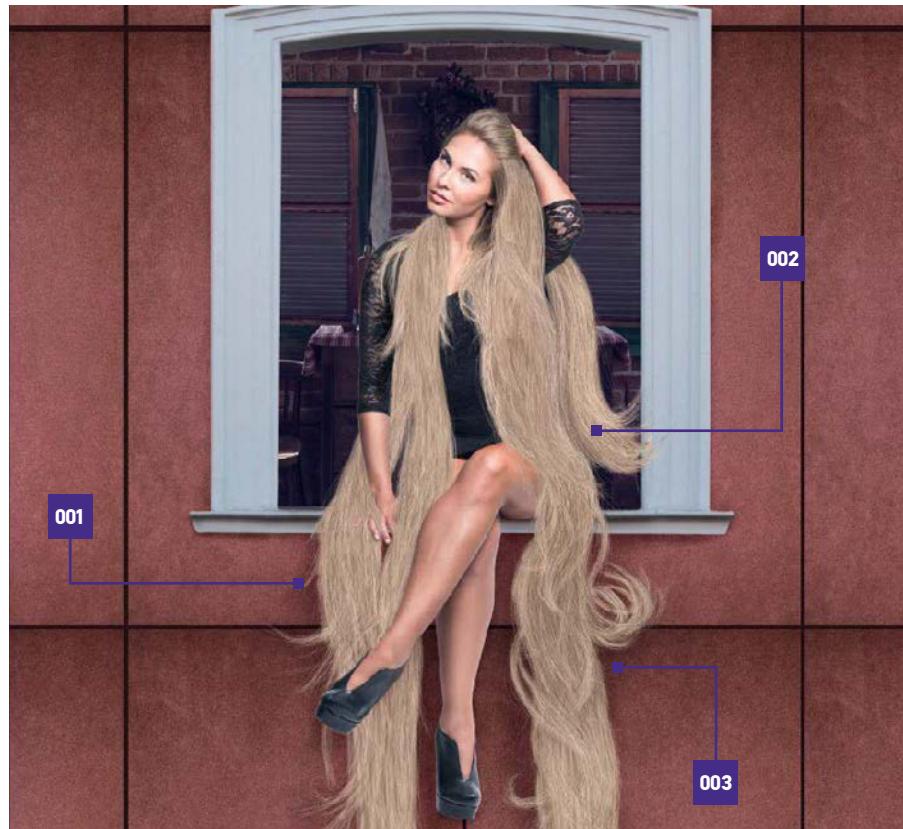


■ ADD REALISM TO THE PAINTED HAIR

HAIR SHOULDN'T BE FLAT OR TOO PERFECT; ADD LOOSE HAIRS, HIGHLIGHTS AND SHADOWS

09 | ADD HIGHLIGHTS AND SHADOWS

You should now have nice long hair on your composition. Working in order and painting hair by hair will still need some fine-tuning so we will do some dodging and burning to enhance the highlights and shadows. You should also create shadows on the wall and anywhere that our subject is blocking the light.



001 | USE YOUR LOGIC

Zoom to 100% and add loose detailed hair to the borders of the main hair shape for added realism



11 | CREATE A DODGE AND BURN LAYER

Create a Dodge and Burn layer on top or your model's layer to fine-tune and enhance her look. Make a new layer set to 50% Gray, then change it to Soft Light and use the Dodge and Burn tools to boost highlights and darken shadows. You can create a layer mask to brush away some of the effect for added realism.

12 | CREATE ANOTHER DODGE AND BURN LAYER

At this stage, create another Dodge and Burn layer on top of all the content you have created. This layer will be used to enhance the volume of the hair by directing the light and shaping the volume of it, giving it a three dimensional feel.



10 | PAINT HAIR AROUND EXTREMITIES

Having hair going around and in between your model's arms and legs or any other object will increase the effect of real hair on your final image.

It is best to always work in your Photoshop document using layers to give you the opportunity to correct, change and improve details at any stage



13 | SELECTIVE COLOR ADJUSTMENT LAYER

A stylish mood can be re-created in a simple step and will enhance the overall look of your composition. For this use a Selective Color adjustment layer set to Absolute and change the Opacity of your layer to 70%. Then adjust the following colours: Blacks: Cyans+6, Magentas+6, Yellows-3, Blacks-4. Neutrals: Cyans-2, Magentas+2, Yellows+2, Blacks+1. Whites: Cyans+3, Magentas+3, Yellows+3, Blacks-1.

CHECK FINAL DETAILS

FOCUS ON SMALL DETAILS AND CHECK YOUR IMAGE AT DIFFERENT ZOOM PERCENTAGES

14 | CORRECT UNNATURAL SHINY EDGES

As a result of the model being shot on a white background, her left leg has an unnatural shiny edge, so create a new layer on top then change the Opacity to 30%. Next, select a colour from a darker area on the leg and paint with a normal Soft brush at a low Opacity, between 3-5%, until you are happy with the result. Use your model's mask to make a selection so you are only painting on the edge of the leg.



17 | SAVE YOUR IMAGE AS PSD OR PSB

Your final image should always remain available for re-editing or corrections, especially after a long workflow as you might want to double check your work with fresh eyes a couple of days later to see if there are still things to be corrected.

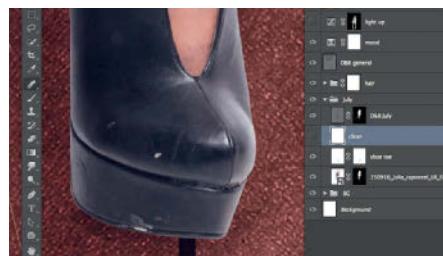


TIE COLOURS TOGETHER

In this tutorial we have used Dodge and Burn techniques to tie the colours together. Create a new layer called 'D&B', go to Edit>Fill>50% Gray. Change the blending mode to Soft Light and then paint on it using white for highlights and black for shadows. For better results and more control, use a normal soft brush with 100% Opacity and 2% Flow and constantly change the size of the brush to match the areas you want to affect.

15 | CLEAN THE LAYERS

Now that you have almost finished your image and you know which areas of your model's skin and outfit are visible, it makes sense to add a clean layer on top of the model layer. To do so, just create an empty layer, name it 'Clean' and use either your Healing brush or Clone tool to manually sample small areas to correct. Make sure that your tool is set to Current And Below on the top menu in order to use them on this empty layer. The reason to use an empty layer is to ensure the file is flexible and enable you to go back and correct mistakes by simply deleting your cleaning layer.



18 | SAVE YOUR FINAL VERSION

Keep in mind that depending on the usage of your image you should save it as a flattened PSD or a JPEG in full resolution or web resolution. For displaying on the web, flatten your image and change the colour space to sRGB and change the resolution to 72 ppi. After this make sure to click Save For Web and do not just save your document or you might risk losing your editable PSD file.



QUICK TIP: DELETE SECTIONS FOR ADDED REALISM

Feel free to delete parts of the background colour of your hair in some areas, leaving only the detailed hair visible, this will work well on the edges and will leave your hair looking very realistic.

16 | ADD NOISE

To better blend all of the elements, we have created a new layer with everything merged. Call it 'Noise' then add a Noise filter of 2% checked at 100% zoom and it works pretty well.



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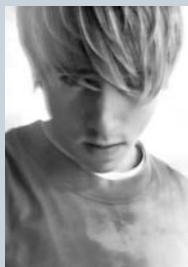
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“ The blending allows me to combine different elements in the best way, using colours and images in a single work and creating shape and colour compositions beyond imagination ”



COSMOGONY RELOADED

EMI HAZE

PART OF ADOBE'S SHORT FILM CELEBRATING 25 YEARS OF PHOTOSHOP, COSMOGONY RELOADED WAS SHOWN DURING THE 2015 OSCARS

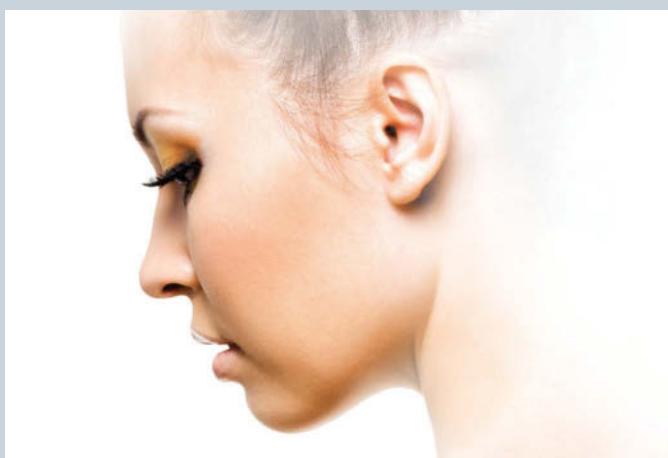
Italian artist and illustrator Emi Haze (www.emihaze.com) says that Cosmogony Reloaded is "one of my artworks that I think fully represents my style, my world, my sensitivity." In it, the origins of the universe are depicted, as a girl "materialises from the sky, through a heap of clouds and an explosion of colours."

Photoshop is Haze's main tool, and he says the blending modes – particularly Multiply, Overlay, and Soft Light – are key to obtaining his look, which often features a sort of double exposure.

"The blending allows me to combine different elements in the best way, using colours and images in a single work and creating shape and colour

compositions beyond imagination," he says. He also spends a lot of time perfecting the colour in his pieces.

"Thanks to the application of colour adjustments to every single layer, like Curves, Levels, Hue/Saturation, Selective Color," Haze explains, "I can have complete control of the colour throughout every phase of my work."



01 | RETOUCH TO BE READY

The artwork started with a photo so the first step was retouching. I cut out the subject from the background with a selection using Pen and Lasso tools. Then I created a bitmap mask and removed part of the image.



02 | A HANDMADE TALE

This step is most important because I include all my various handmade elements and textures such as scratches, ink marks, acrylic and watercolour stains.



03 | LAYER THEM UP

I digitally imported the handmade elements and used various bitmap, vector masks and selection tools to erase some parts. I merged all these elements with the subject, using Multiply, Overlay and Soft Light blending modes to obtain peculiar effects in the combination of different layers and textures.



04 | BRUSH IT RIGHT

Now with the use of some particular brushes I refined the shape of the handmade elements and with various adjustment layers tools like Hue/Saturation, Selective Colour and Curves, I did the first colour correction pass.



06 | HEAD IN THE CLOUDS

Using some custom brushes and some parts of photos I added various type of clouds (all sorts of shapes and dimensions) over the subject.



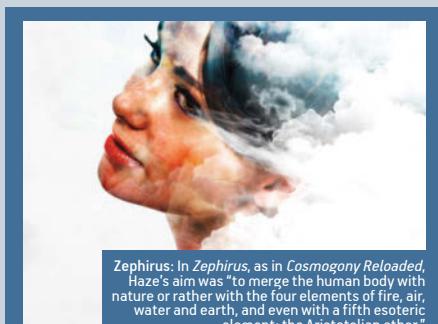
05 | DOUBLE EXPOSURE

In this phase I selected from other photos different natural elements and textures – trees, plants, leaves, sky, water – and imported them on separate layers, trying to meld them to the subject with blending modes to obtain the double exposure effect.



07 | SELECT ENHANCEMENTS

Before the final colour correction, I created big red and blue stains with a large soft brushes to enhance the colours of the image. Then I merged them with the background using Multiply and Overlay blending modes.



Zephyrus: In *Zephyrus*, as in *Cosmogony Reloaded*, Haze's aim was "to merge the human body with nature or rather with the four elements of fire, air, water and earth, and even with a fifth esoteric element: the Aristotelian ether."

INCORPORATING THE HANDMADE

MERGING THE HUMAN FORM WITH NATURE IS THE SUBJECT OF MUCH OF HAZE'S WORK, SO IT'S NOT SURPRISING THAT HIS METHOD USES HANDMADE ELEMENTS

"Before working in digital art and illustration I began with drawing, painting and later graphics," says Haze. "I always loved the gesture and the warmth of the sign in a sketch, in a stroke with acrylic or oil colour, in the splashes of watercolour or ink." When he begins to develop an image he tries to "include my manual skill" in the artwork.



08 | GRADE SUCCESS

After numerous retouchings to finish the work, I added a background texture and proceeded with the final colour grading of the image using a Hue/Saturation layer, Curves and Color Balance adjustments and blending mode tweaks.

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ACHIEVE REALISM IN COMPOSITES

LEARN HOW TO CREATE AN IMPOSSIBLE SCENE AND USE PHOTOSHOP TECHNIQUES TO MAKE IT BELIEVABLE

In this tutorial you will learn how to squeeze an elephant into a glass bottle. For this we will explore many aspects of Photoshop, such as the Warp tool, blend modes, filters, masks, lighting concepts and photomanipulation. To do this successfully you will need to develop not only your technical knowledge, but also your imagination.

It is important to continually stretch your creativity and think outside of the box – or in this case the bottle – which is why we are going to cram an elephant into it. With practice you'll see that creating this type of image is a fun challenge

that will help you to better understand the tools that Photoshop offers and experiment with new and creative ways of using them.

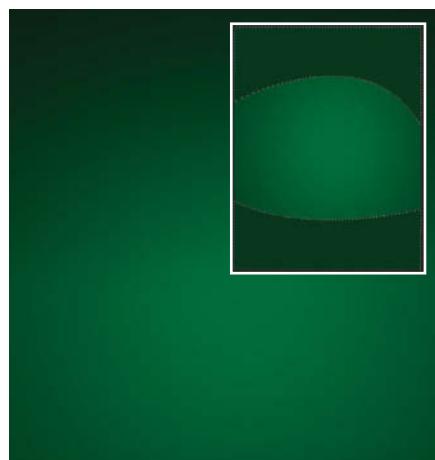
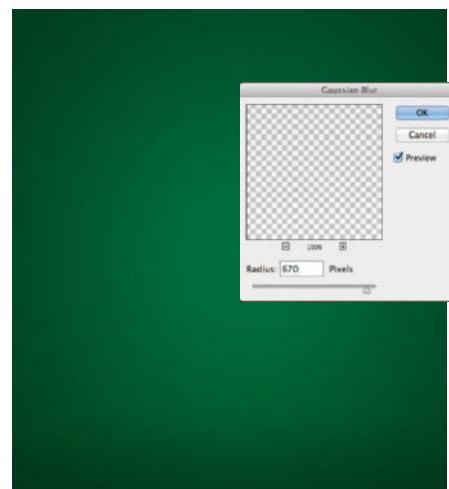
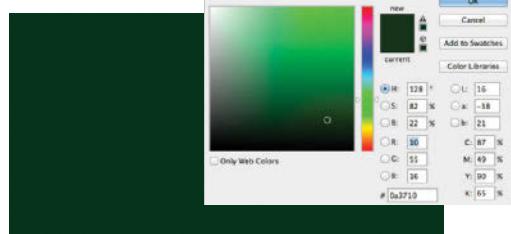
One of the coolest things in Photoshop is the possibility to make endless combinations with the tools. The sky is the limit! There is no right or wrong, what matters is the final result, so let's learn how to make combinations that will help you to create an unexpected, but realistic image. You will see that creating a complex composite is not easy and requires a lot of work, but hopefully at the end you will see that all your hard work was worth it.

BUILD THE BACKGROUND

START BY SETTING THE FOUNDATIONS OF YOUR PIECE

01 | BEGIN WITH THE GREEN BACKGROUND

First, create a new document (File>New) at 24x31cm and 300dpi. Fill the layer with green (#0a3710). This first tip is very important for the final result: when the image is ready to be printed you must use the Proof Color tool (Cmd/Ctrl+Y). It allows you to work in RGB and see how your image will look in CMYK.



02 | ADD BACKGROUND LIGHTING

Make a new layer and draw a white circle, apply a Gaussian Blur (Filter>Blur>Gaussian Blur), Radius 670px. Make sure the layer is set to Overlay. To stop it looking too obvious, apply the Noise filter (Filter>Noise>Add Noise) set to 30%. After that, duplicate the same layer and put it in Soft Light.

03 | CREATE BACKGROUND SHADOWS

As we want to make a dark atmosphere, let's create some shadows. For this you have to create two different layers and, using the Pen tool, make two green shapes (#243c26), one at the top and other at the base of the image. Then apply a Gaussian Blur of 670px and put it in the Soft Light blend mode on both layers.



OUR EXPERT

RODRIGO MARINELLI
rodrigo_marinelli.prosite.com

Rodrigo Marinelli is a 31-year-old art director. His main focus is image manipulation, but he is interested in everything that is related to creativity.

SOURCE FILES

Head to shutterstock.com to source the files used in this tutorial, or you can find your own if you prefer.

WORK IN PROGRESS

FROM BACKGROUND TO THE ELEPHANT



Progress 1: Creating the background



Progress 2: Elephant in a bottle



Progress 3: The final image



04 | INSERT THE GREEN BOTTLE

Now let's put the bottle into the scene. We have used image 58302712 from [shutterstock.com](#). It's always important after adding an image into a scene to apply a feather effect (Shift+F6) to soften its edges. In this case apply it at 4px. To bring out the highlights and shadows use the Burn and Dodge tools. Now add a shadow to the bottle. When you select the bottle you will add it on a layer without its white background. Put the original image (with the background) in Multiply mode behind the cut-out layer.



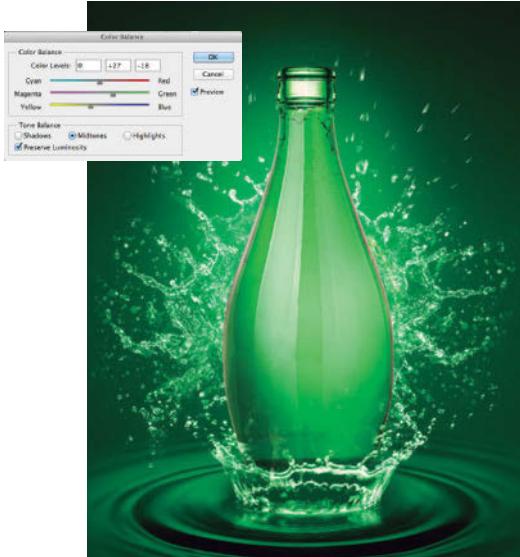
05 | ADD SOME WATER

Let's get started with adding some more details into the scene. At this stage it's very important to think about the whole scene in order to make a more interesting image. Imagine that the bottle is splashing into water; add water picture 244540522 from [shutterstock.com](#) and put it in Multiply mode, then duplicate the layer and put it in Soft Light mode. With Quick Mask (Q), erase the edges of the image. Then apply a High Pass filter (Filter>Other>High Pass) at 3px to make the image clearer.



06 | CREATE A SPLASH

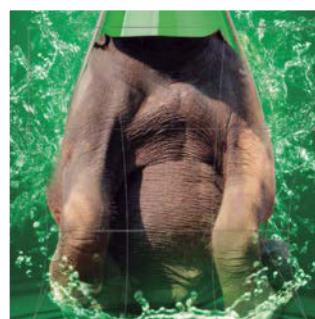
A very important factor in the success of your image is the technical knowledge that you must have in order to be able to do what you are imagining. So, study and practice a lot! Add image 63759796 from [shutterstock.com](#) and change the blend mode of the image to Screen. By setting the blend mode to Screen you can eliminate the black background with a single click. Once you have done that, make a mask on the front of the image to give the idea that the splash is behind the bottle.



■ QUICK TIP: CHOOSE PHOTOS CAREFULLY

In this tutorial you'll realise that it's rare that you find the perfect photo. Obviously there isn't a picture of an elephant in a bottle, so you must

have good photographic and technical knowledge to know how to choose the right photos that together will form the image that you want.



07 | ADD MORE SPLASHES

In this step you'll give depth to the scene by adding a few more splashes. (Images 299753486, 86696167 and 95071948 from [shutterstock.com](#)) These will be placed behind the bottle. This is a very important step because after that, the scene will be ready to put the elephant inside the bottle. The principle to eliminate the black background is the same as the previous step. Duplicate the layer, keep the original image for the first layer and Flip Horizontal the second (Edit>Transform>Flip Horizontal). Don't forget to balance the colours using the green and yellow.

08 | BODY SQUEEZE

It's time for the coolest part; let's begin to put an elephant in the bottle. This is not an easy challenge, so we will have to work separately with each part of the elephant's body. Use image 1749985 from [shutterstock.com](#). Start from the bottom. To fit

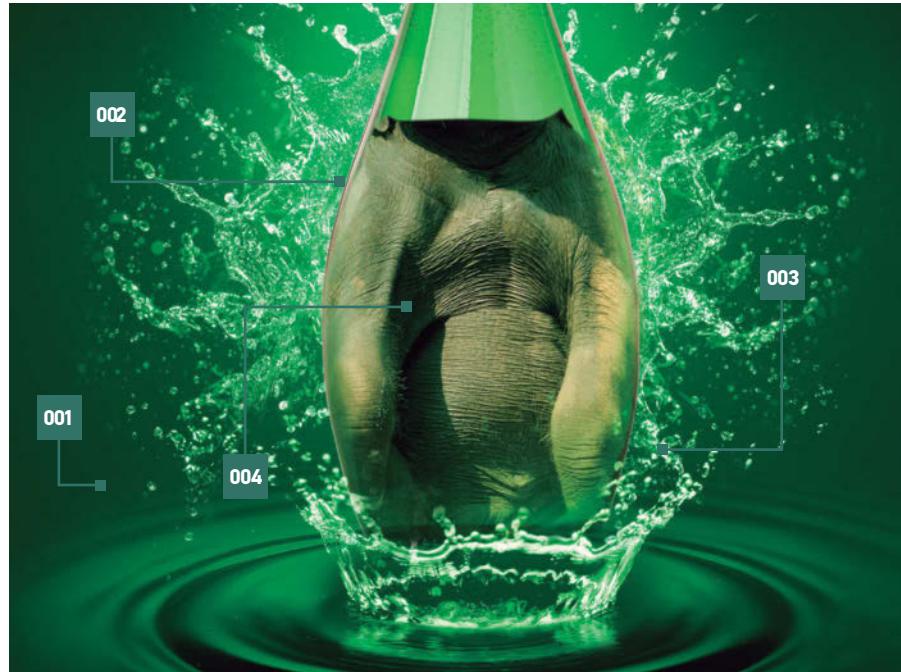
the shape of the bottle use the Warp tool (Cmd/Ctrl+T). Move all the sides until it forms the bottle shape. Don't worry about the details, in the next steps we will work with this. To smooth the edges apply a feather effect (Shift+F6) of 4px.

WORK THE ELEPHANT INTO THE BOTTLE

BREAK DOWN YOUR PHOTOS AND PLACE THEM WITH CARE

09 | MASK AND ADJUST THE COLOUR

In this step you will take care of the elephant's body details. To do this, make a mask, select and erase the sides of the body until it matches the shape of the bottle. Next adjust the colour of the layer to the green of the bottle using the Color Balance tool.



001 | THE BACKGROUND

To start the image we created the background. To make the image more interesting we used the Burn and Dodge tools

002 | GREEN BOTTLE

To put an element in a scene you have to be careful with the details, like the Color Balance and Feather



11 | COMPLETE THE LEGS AND BODY

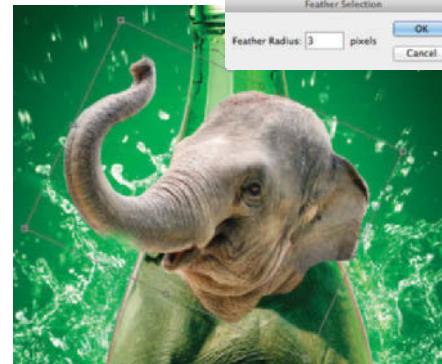
This is the last step to complete the elephant's body, so let's look at all the details. First make a mask and gently erase the edges of the legs; this is essential to make your image very realistic, so be careful. Once this is done use the Color Balance tool to match the green, and finally use the Burn tool to enhance the shadows and Dodge tool for the lights. Do the same sequence for both legs. After that apply a High Pass filter (Filter>Other>High Pass) of 3px to make the image more realistic.

003 | WATER SPLASHES

For the scene to become interesting it is necessary to create unexpected elements

004 | SQUEEZE THE ELEPHANT

In the next steps we will use Distortion tools and Filters to put the elephant in the glass bottle



12 | WORK ON THE HEAD

Let's start another very important part of the composition, which is integrating the body with the head of the elephant. You have to be very careful when you're choosing the pictures; this will be the key to the success of your composition. We used image 148608224 from shutterstock.com. As was said earlier, there isn't a perfect photo for this composition, so use your imagination and your technique to combine everything. Now you will just rotate the image until it fits with the rest of the body and apply a Feather effect (Shift+F6) of 3px.



10 | DISTORT THE LEGS TO FIT

Continue to work with the elephant's body parts. In this step you will make the legs fit into the bottle. For you to have full control of the body parts, you should work separately with the left and right leg. The principle of the distortion is the same, use the Warp tool (Cmd/Ctrl+T). You should be concentrating on the shape of your image at the moment, as the other details will be worked on in the next step.

There isn't a perfect photo for this composition, so use your imagination and your technique to combine everything



13 | SQUEEZE THE HEAD

It's time to shape the elephant's head inside the bottle. Pay attention when you merge the pictures, remember that you are making a realistic image, so all details are very important. In this step you'll use a mask to delete some details, such as the trunk and the ear, which will be placed in the next steps. Use a Feather (Shift+F6) of 3px. This tool is used in almost every step; it gently erases the edges of the image, making it easier to incorporate it with the scene.

■ COMBINE THE HEAD AND BODY

BRING TOGETHER YOUR PHOTOS IN A REALISTIC WAY

14 | BODY MERGE

Now it's time to merge the head with the elephant's body. At this point is important to have a good knowledge of the tools that work with colour tones. To start use the Color Balance tool (Cmd/Ctrl+B) to make the image more green and yellow, also use the Levels tool (Cmd/Ctrl+L) to increase the contrast and adjust saturation (Cmd/Ctrl+U). To sharpen apply a High Pass Filter (Filter>Other>High Pass) set to 3px.



15 | GIVE THE ELEPHANT ITS EAR BACK

Put the ear back on the elephant. To make a perfect photomanipulation you need to have control of all parts of the image, so it's important to build the elephant piece by piece. One of the big secrets to building a good image is to be patient. To insert the ear, rotate the photo until it looks in proportion to the elephant's body. After that, work with the Warp tool to improve the shape of the ear, and finally apply a Feather effect (Shift+F6) of 4 px.



16 | SQUEEZE THE EAR

Use the Color Balance tool (Cmd/Ctrl+B) to make the photo more green and yellow, then use the Levels tool (Cmd/Ctrl+L) to increase the contrast and apply a High Pass filter (Filter>Other>High Pass) at 3px. To enhance the shadows you can use the Burn tool, but in some cases, to have more control is interesting, so draw the shadow with the Pen tool (P), then paint it green (#3d4d24) and set it to Multiply, then apply a Gaussian Blur (Filter>Blur>Gaussian Blur) of 62px.



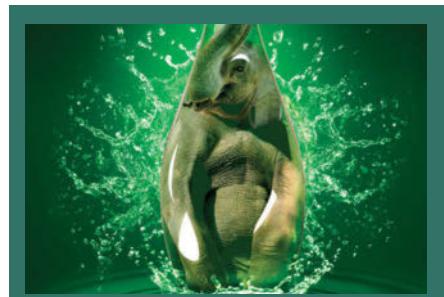
17 | ADD THE TRUNK

This is the step that will require more of your attention. We'll use only one picture, but to get the shape you have to break the image into three parts. First rotate the trunk image according to the elephant's body. Make a mask to clear the top and the sides, which will not be used at the moment. Next use the Warp tool to form the base of the trunk. Correct the colours using the Color Balance (Cmd/Ctrl+B) and Levels (Cmd/Ctrl+L) tools.



18 | WORK ON THE MIDDLE OF THE TRUNK

Let's work with the middle, that's the part that will give support to the part of the trunk that leaves the bottle. The procedure is similar to the previous step: rotate the image until it fits to the base, then erase the top, bottom and sides of the photo. The most critical point of this step is the use of the Warp tool; you have to make sure the trunk fits in the bottle. Now apply a Feather (Shift+F6) of 3px and use the Color Balance and Levels tools.



■ LIGHT AND SHADOWS

To have more control over the shadows and lights you can create them separately. For every shadow that you add into the image you have to make a new layer and use the Pen tool (P) to create a shadow with the shape that you desire. Paint it with the colour that matches with the scene, change the blend mode (the most common are Multiply, Soft Light and Overlay) and finally apply a Gaussian Blur (Filter>Blur>Gaussian Blur). The same procedure should be done with the lights. The big secret is, select the right colour for your shadow or light!

■ QUICK TIP: DON'T FORGET THE DETAILS

Usually to make a very complex picture we spend many hours, or even days, working on the same job, so be careful to not get too tired and forget the details of the scene. It's very important to keep the quality, that's the only way to achieve a perfect image.

19 | ADD THE TOP OF THE TRUNK AND WATER

First make the trunk's top, apply a Feather effect (Shift+F6) of 4px then use the mask to erase the parts that aren't necessary. Use the Warp tool to correct the trunk's shape and make the colour corrections using the Color Balance and Levels tools. Remember that this part will not be inside the bottle, so isn't necessary to make it so green. Now add the water in the trunk, change the blend mode to Screen and delete the parts that will not be used with a mask.



20 | ADD THE GLASS

It's time to put the glass on the front of the bottle. To give the feeling that the elephant is inside, re-use the 58302712 image from [shutterstock.com](#). Place the image in front of the elephant and change the blend mode to Soft Light. To intensify the effect copy the same layer three times, but pay attention so the elephant doesn't disappear. To take care of it make a mask to erase the edges. Don't let the bottle become too bright, reduce the saturation with the Hue and Saturation tool.

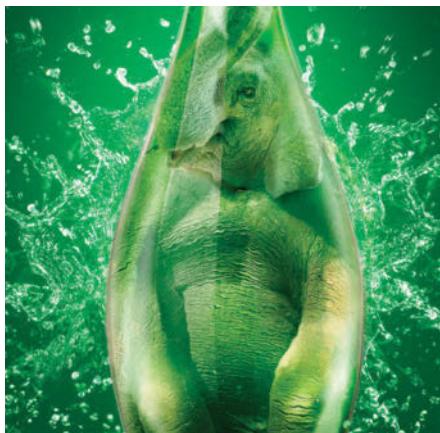


■ QUICK TIP: OBSERVE EVERYTHING

If you want to work with photomanipulation you have to keep in mind that there isn't a recipe, what really counts is your technical knowledge and especially your imagination. So always strive to learn more and pay attention to everything around you. It may not seem important, but it will make a big difference in your work.

22 | ENHANCE THE GLASS EFFECT

It's important to know the Filter Gallery well. Make a new layer duplicating all of the elephant's body layers except the top of the trunk, which is out of the bottle, and then merge them (Cmd/Ctrl+E). After that go to Filter Gallery (Filter>Filter Gallery) and choose the Glass filter (Distort>Glass). As the name suggests, this command will leave the image with a glass appearance. To intensify the effect, duplicate the layer and apply a High Pass filter (Filter>Other>High Pass).



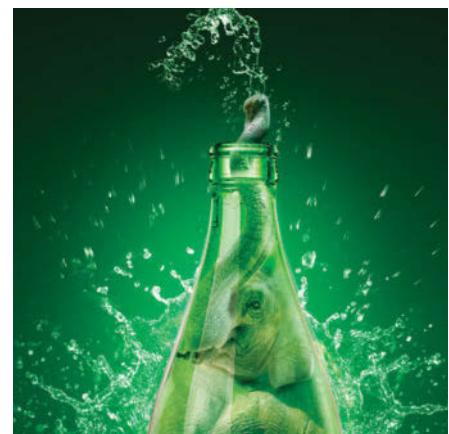
23 | ADD SOME WATER DROPS

It's time to add one more detail to the glass: the water drops. It may seem a small detail, but will make a big difference in the end. Use image 267521153 from [shutterstock.com](#). Always think of what else you can add to the scene without interfering with the main focus. To add the water drops put the layer in the Screen blend mode and apply the Warp tool to model the drops to the bottle. To enhance the effect, duplicate the layer and set to 20% Opacity. Next make a mask to erase the parts you don't need.



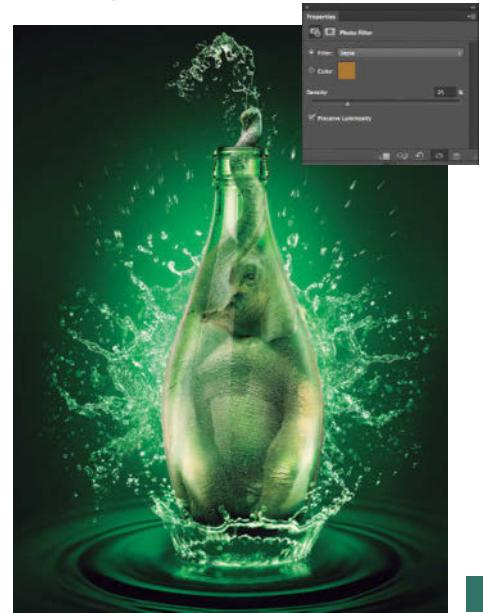
21 | LIGHT THE BOTTLE

To start this step you have to keep in mind that the details are always what makes the difference. First you have to fix the bottleneck. Duplicate the bottle layer and cut the neck; once you have done that change the layer to the Soft Light blend mode. To give the feeling of transparency, make a soft mask to erase parts of the image. Finally, add the lights. Always make separate layers. With the Pen tool draw the lights, paint white, apply a Gaussian Blur (Filter>Blur>Gaussian Blur) and change the blend mode to Soft Light.



24 | MAKE FINAL ADJUSTMENTS

Now think of anything that you can improve and refine in the scene. As the elephant is the main focus you have to make the base and sides darker in order to give more attention to the central image. To do this with the Pen tool, draw the shadow, paint it green (#173e1f) and use a Gaussian Blur at 480px. Then duplicate all layers, merge, and use the Burn tool to enhance the shadows of the elephant. Finally, apply a High Pass Filter at 4px and change the filter colour to Sepia.

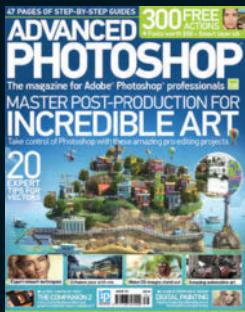




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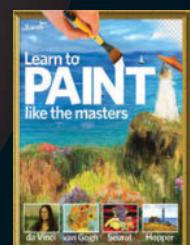
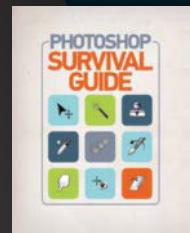
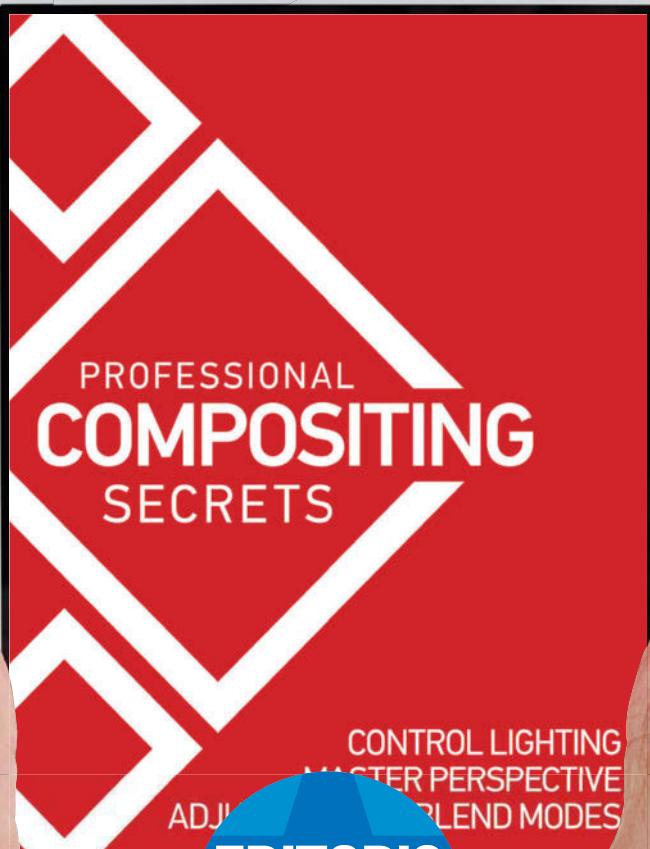
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ILLUSTRATE WITH MASKS

TRANSFORM A PHOTO INTO A PROFESSIONAL PIECE OF ILLUSTRATION USING FILTERS, MASKS AND BRUSHES

In this tutorial, you will learn how to take a basic stock image of a woman and turn it into a sketched work of art with some extra elements that tie in and create a dynamic and stylised look. You'll also discover how to use Photoshop masks to help shade and highlight the art.

Inspiration for this style stems from the look of delicate line drawings combined with graphite portraits. Smoke inspires the look of the tattoos and the way the art flows overall. The art feels tied together and more interesting with a striated, unconfined element such as

the background fabric. This tutorial will require quite a bit of hand drawing, so a drawing tablet, like a Wacom tablet, is recommended. There are three extra brushes needed for this tutorial that will be supplied on FileSilo. The rest will be standard Photoshop filters and tools. Photoshop CC was used to create this art, but the same instructions should be applicable to older versions as well.

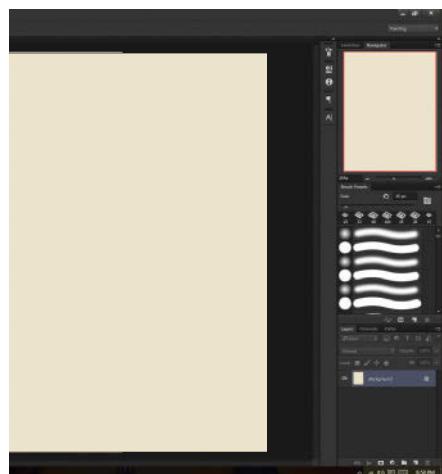
To include all the detail in the art, it is best to start from a large canvas and plan out the basic structure and flow of your work.

CREATE A SKETCH FROM PHOTOS

USE FILTERS AND BASIC DRAWING TECHNIQUES

01 | START THE DOCUMENT

Create a new document for this project. Go to File>New or press Cmd/Ctrl+N. To get the best quality and usability it is best to start from a large document with a high dpi (dots per inch), such as 2500 pixels at 300dpi. Once you have your document, colour it with a basic beige colour, such as #E5DCC5.



02 | SET UP YOUR PHOTO

Now it is time to set up and place your sourced stock photo. Create a new layer (Layer>New>Layer) and place your stock. Most of her features will be changed or taken out, so the woman is separated quite basically from her background using the Lasso tool (L).



03 | SET UP FOR LINE WORK

This stock image has very defined areas that delineate between her skin, clothing and so on. You can use this definition to create some starting rough line work. Desaturate your photo (Image>Adjustments>Desaturate) and then brighten it using Levels (Image>Adjustments>Levels) and then duplicate your layer as a copy. Next, go to Filter>Filter Gallery>Style>Glowing Edges. You can tweak the settings here to have crisper starting lines.



OUR EXPERT

GENEVA BENTON
genevab.com
@prinmay

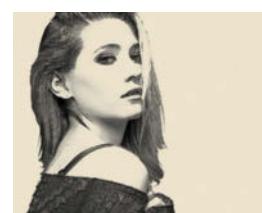
Geneva Benton is a self-taught American artist who creates for a living and as a way of self expression. She prefers to use bright, bold colours and organic shapes.

SOURCE FILES

Included on www.filesilo.co.uk/advancedphotoshop are the brushes needed to re-create the sketched look. There is a basic pencil sketching brush, a washy charcoal for large areas, and a flowy, ink-like brush. You'll also find the start photo.

WORK IN PROGRESS

FROM PHOTO TO FINISHED ART



Progress 1: Sketching out the photo



Progress 2: Cleaning up the sketch



Progress 3: Finalising the art

■ TECHNIQUES ILLUSTRATE WITH MASKS



04 | CREATE LINES USING A FILTER

Next, after filtering your image, Invert it (Cmd/Ctrl+I) and set its layer style to Multiply. Your photograph should begin to look like a sketch, but not quite. The Glowing Edges filter can be undone and redone until you have the thickness that you would like to start with. Set the stock layer underneath to Multiply. Your beige background colour should be showing underneath, with shadows of both the sketched layer and the desaturated layer only viewable.

■ QUICK TIP: ADD SUBTLE TEXTURE

Incorporating a lightly applied texture to art can really make its simulation pop. In this case, a graphite sketch is being simulated so a subdued paper texture was added. There are quite a few free texture websites, such as Subtle Patterns (subtlepatterns.com), which is where the paper texture used in this tutorial was found.

05 | USE MASKS TO REMOVE

All of the proceeding steps will require use of the brushes provided on FileSilo. Now begin masking off the dirtier or too detailed parts of the image, such as her clothes. On the desaturated layer, create a new layer mask (Layer>Layer Mask>Reveal All). On the layer mask, use the Lasso tool to remove larger areas of unwanted shading and the Small Sketch Brush to remove smaller details, such as extra shading in her eyes. In this example, her skin and some of her hair shading is kept intact.

06 | DRAW IN LINES

Once the sketch lines are cleaned up, it is time to hand draw the extra sketch lines. It is better to use a tablet to create accurate, varied lines. Create a new layer. Using the Brush tool, fill in the areas that need refinement, such as her clothes. Her hair will be special and flowing, so the basic areas of her hair are sketched out. You may need to use additional photo references for some areas.



07 | CREATE THE HAIR

The most detailed part of this illustration is her hair and it is one of the most defining parts of this style. It looks as if each strand of hair is outlined. Her original hair has been masked out except for the roots to add more depth. Then, each hair line is drawn in. To make this easier, start out in large areas and create smaller sections in each area.

08 | DETAIL THE HAIR

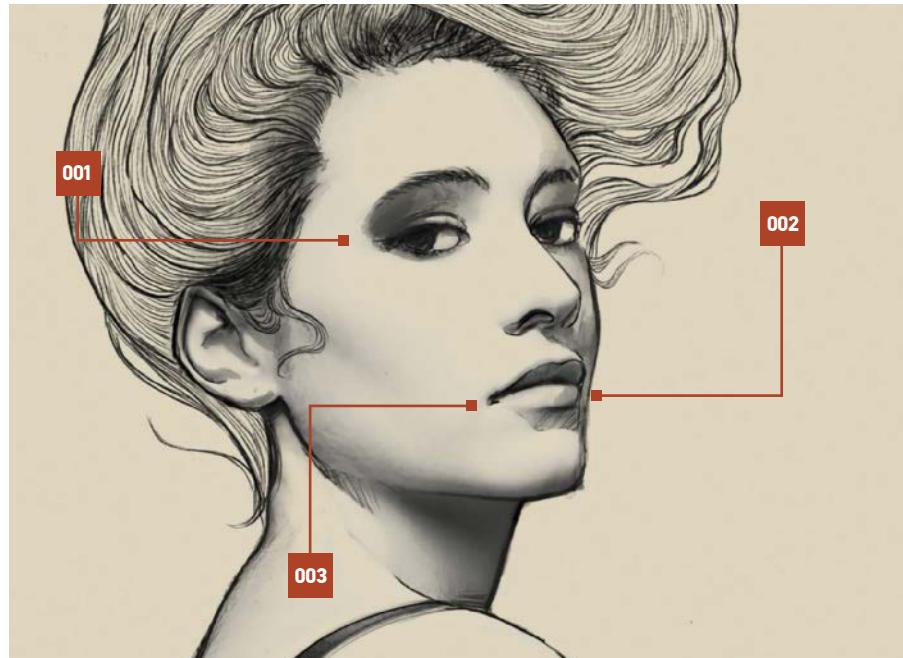
You may need to create a new layer for the hair to allow for experimentation. It is also helpful to reference how hair flows and moves in wind and water to simulate smooth lines and transition. Once the main area of hair is finished, add in some extra strands around the area to create a less restrained look. Afterwards, create a new layer mask on your hair layer. Using the Flat Charcoal brush, lightly brush over and mask out the flatter parts of her hair to create more depth.

■ ADD DIMENSION WITH SHADING TECHNIQUES

USE BASIC SHADING AND BRUSHES TO SIMULATE GRAPHITE

09 | SKETCH AND CROSS HATCH

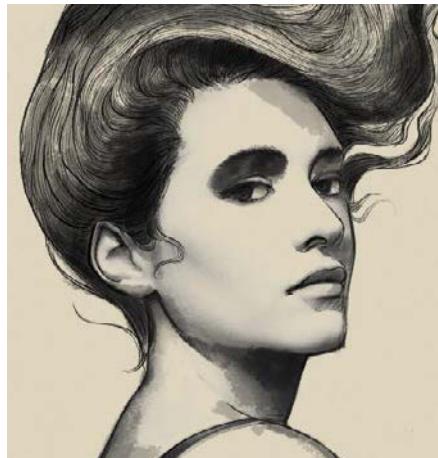
Now, the art will require mostly free drawing and masking. Create a new layer for small details. Using the Small Sketch brush, add in some extra shading or hatching lines to the pre-shaded areas of her face, hair and clothing. Make them light and subtle to make the pre-shaded area look more naturally pencil shaded.



001 | FINISHING THE HAIR
The main strands of hair have been finished. For added realism insert a few wayward strands to add more feelings of whimsy

002 | FIXING THE ORIGINAL SHADING
The original greyscale shading from the photograph has been cleaned up around her hair roots to blend in with the strands

003 | HATCHING LINES AND NEW SHADING
A few randomised sketch lines have been added to the shaded areas, along with a bit of newly added shading



10 | ADD IN SHADOWS

Now to add some depth so it looks like the art has been shaded with pencil or charcoal. Create a new layer under your sketch layer and using the Flat Charcoal brush at a large width, block in some areas for shading. A good place to focus would be on the roots, tips and folds of her hair and the folds of her clothes. Make the shading loose and flat, as you don't want to over-detail an area. This would be a good time to reference light sources for the shadows if needed.

It is also helpful to reference how hair flows and moves in wind and water to simulate smooth lines and transition



11 | SUBTRACT SHADOWS

Masks are great for subtracting shading. They are safer than erasing and can be used with special brush effects unlike the Eraser tool. Now to clean up the shading done in the previous step. Create a layer mask on your shading layer. Using a smaller width Flat Charcoal brush, lightly mask out the areas with too much shading and darkness. If it takes a bit of trial and error, the mask can be added to again without losing the shading that has already been done. Also keep the lighting source in mind.

12 | ADD IN HIGHLIGHTS

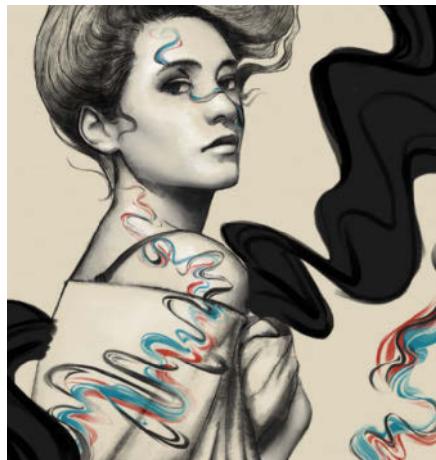
The next step is to add light highlights. Highlighting will add that extra depth and interest. Create a new layer for highlighting. Using the Flat Charcoal brush with a light or white colour, lightly draw in highlighted areas. In this piece it is focused on her face, to strengthen the look of her gaze and to make her face a larger point of interest. Just like the previous step, create a new layer mask and subtract some of the highlights away to your liking.

13 | CREATE THE TATTOO

Now to take a step away from creating a pencil sketch look to creating a washed inky tattoo look. Create a new layer on top of all of the previous layers. Select the third brush, the Free Inky brush, and a contrasting colour (in this piece of art we used a deep teal and red). Create a tattoo design that is very loose and clean. For inspiration, think of how free a sumi-e painting is in its brushstrokes. Place each different tattoo colour in its own layer.

■ ADD COLOUR AND INTEREST

ADD UNUSUAL ELEMENTS TO CREATE VISUAL INTRIGUE



14 | CUSTOMISE THE TATTOO

To add more dimension to this tattoo, it will also be masked out as if it was fading. On each coloured tattoo layer, place a new layer mask. Using the Free Inky brush, faintly fade out where each section of each tattoo colour meets. Feel free to create extra patterns and shapes inside the masks itself. In this case, the tattoo colours all intersect and race around from her clothes to shoulder. These layers can also be grouped (Layer>New>Group) and a mask created on this group for more fading.

■ QUICK TIP: STACK CLIPPING MASKS

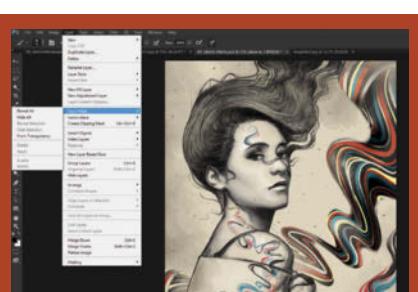
Clipping masks work quite differently from regular layer masks. Clipping masks are not an effect to add on to an existing layer, but a layer in

15 | START THE FABRIC

Now to create one of the most eye catching and fluid parts of the art, the colourful fabric. To get the best effect, it is best to have the fabric flowing in the same style and direction as her hair, to have uniformity. Create a new layer above each layer (or below each layer, if it will not overlap your foreground art). Freely sketch out the direction and folds of your fabric, and fill it with its base colour (An almost black grey in this example).

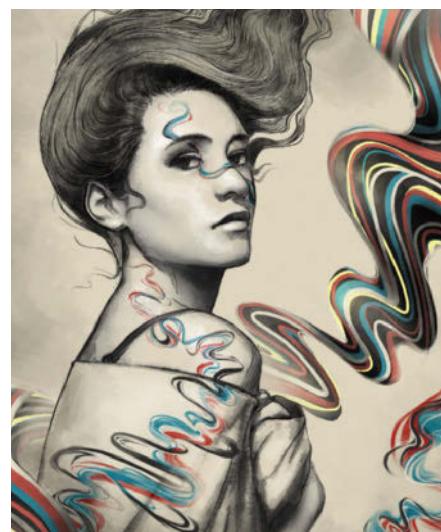
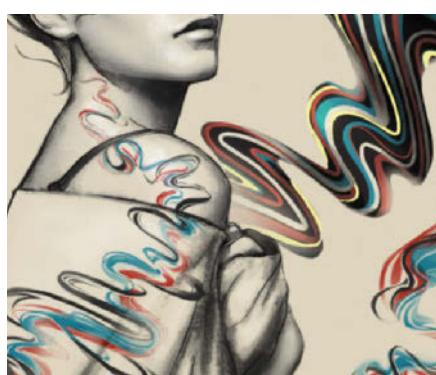
16 | ADD STRIPES WITH CLIPPING MASKS

The fabric is the area that will have the most visual interest and dimension. To do so it will be filled with different stripes of colour running the length of the fabric. Create a new layer for each colour and link it to the fabric's base layer with a Clipping Mask (Layer>Create Clipping Mask). Using Photoshop's basic Hard Round brush, draw in each colour as a stripe, following the contour of the fabric's twists and turns. Use as many colours as needed, but keep it harmonious with the previous colours.



■ ABOUT LAYER MASKS

Layer masks are very versatile when it comes to showing or hiding certain elements in a layer. It uses greyscale to determine how transparent or opaque a part of that layer will be. White is used to show detail, while black is used to fully hide detail. Shades of grey in between create transparent detail, its transparency depending on how close to white or black that shade of grey is. To start with a layer being completely shown, go to Layer>Layer Mask>Reveal All. To hide everything, go to Layer>Layer Mask>Hide All. Layer masks can also have filters and other effects applied.



17 | SOFTEN AND BLEND

To blend in with the sketched art more seamlessly, the fabric will need to be shaded and faded off to blend with the background. In a new layer above your colour stripes layers, using the Flat Charcoal brush, lightly shade in some dark areas in according to the twists of the fabric. Afterwards, set the layer effect to Multiply. These shadows can also be masked off. Group all of the fabric-related layers together and place a mask on this group. Lightly fade out edges and highlights to add more depth.

18 | ADD FINAL TOUCHES

Now to add the finishing touches. In the background layer, add in some broad brush strokes for shading. Using your preferred texture resource, add in a soft, but toothed paper texture above the art in a new layer and set this layer effect to Multiply. Add in a few extra elements as needed, such as extra sketch lines or small areas of white ink. Feel free to explore some different Adjustment Layers (Layer>New Adjustment Layer) to play around with colour or filters for some or all of the art.



TRAPPED

KATARZYNA BABIS

I DISCOVER THE THOUGHT BEHIND THIS FANCIFUL DIGITAL PAINTING

Originally from Lublin, Poland, Katarzyna Babis (beibis.deviantart.com) started to draw professionally during her first year in college. Since then she has developed through working for small publishing houses, gaining recognition and more commissions along the way. Now a freelance illustrator and comic book author, the talented 22-year-old's most recent project was called *Maia The Moon Princess* – a children's picture book that she wrote and illustrated herself.

Babis created *Trapped* during some spare time between projects. She admits that, "drawing mermaids [has been] kind of my guilty pleasure since I can remember. I think they are the very centre of my comfort zone."

Although *Trapped* started out as a random drawing, Babis decided to use it as an opportunity to improve her portfolio a little, thinking "It [needed] some detailed illustrations with multiple characters, nice flow and decent composition. It [needed]

storytelling. And then the idea just came to me... At first I made a rough sketch to define the composition. It didn't take long, as I had a very clear concept of what I want to achieve with it... Then I set up my colour scheme. I decided to use my favourite trick – to contrast warm, soft orange tones with cold, turquoise highlights... Then I had to focus on the emotions of every character. Especially the mermaid. My experience in comics turned out to be really helpful in that part."



01 | ROUGH SKETCHING

I planned the composition and the general feel of the illustration.



02 | SETTING UP THE COLOURS

I defined the colours, using the contrast of cold blue and warm orange tones to create the atmosphere of a sunny day at the beach.

03 | GETTING IT DONE

I added details, highlights, textures and made finishing touches.





EPSON EXPRESSION PHOTO XP-950

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Printers are an essential piece of kit for many artists and designers and are useful for so much more than just printing final work out to display it. Having a top-of-the-range printer can enable you to refer back to your work as you're tweaking; it's useful to make copies when you're working as a visual aid, or just so you know how the final piece is going to look on paper.

The Epson Expression Photo XP-950 is the kind of printer that can become a useful companion during the design process as well as after it. It can print up to A3 sheets and though it's not the

absolute best quality that money can buy, it aims to be the best that you can buy for its reasonable price of £250.

It's not as large as you might expect for an A3 printer; it's more compact than most and it has a sleek, glossy design that will look good in your room or office. The big selling point that Epson seem to be pushing with the XP-950 is the idea of the printer being compact; on the go, it's not light by any means, but it doesn't take up too much space and it's fairly noise-free to print from too. The first impressions of this printer are that it's modest, but powerful and the specifications match up nicely.



Networking: This printer offers both standard wired connectivity as well as the option to send documents straight to its own email address for remote printing



Small footprint: Despite being an A3 printer the Epson Expression XP-950 has a compact form factor, making it ideal for smaller home studios





In many ways, the XP-950 is just as impressive on the inside as it is on the outside. It has six-colour print – CMYK plus another couple of channels – for even more accuracy, which turns the device from a casual gadget for displaying while you work into a more-than-capable printer for producing high-quality finished work.

The extra magenta and cyan colours mean that you can print smoother coverage of gradients, which is perfect for photographers, but just as useful for a digital artist or designer. It has a printing resolution of 5,760 x 1,440 DPI and 180 nozzles each for monochrome and colour, which means that you can print in incredibly high definition – the black and white pictures come out just as well as colour. Tie in

the 4,800 DPI x 4,800 DPI scanning resolution and the XP-950 is a printer that can perform for professionals, as well as the budding photographer.

On top of this superb quality – not to mention the fact that the XP-950 can print up to A3, a notable feat for such a compact machine – the XP-950 also has built-in social capabilities. You can publish your work online as well as physically, with the Google Cloud Print, meaning that you can scan work into the XP-950 and upload straight to Dropbox. As well as that, your machine has its own email address, so you can send work from anywhere in the world to print: a cool feature and one that makes up for the lack of portability with the XP-950.

■ THE XP-950 VS. THE XP-860

The XP-950 is a fantastic office or home printer, but its cousin, the XP-860 is also suited to that environment: so where exactly are the differences?

Not only is the XP-950 more compact, it supports smaller letter sizes. Both have exactly the same print and scan resolution and the XP-860 has a bigger touchscreen, but the XP-950 is a more versatile machine with more copy features – such as standalone copying and manual colour adjustment. It also has the Wireless Scanning and Network scan and weighs just slightly more than the XP-860.

Where the XP-950 falls short however is on the lack of faxing ability. The XP-860 has capability to fax colour or black and white and it also has one-touch speed dialling, whereas the XP-950 has absolutely no ability to fax whatsoever. As well as being a great home printer, the XP-860 is much more suited to office life than the XP-950, but both printers have fairly similar printing and scanning abilities.





In fact, the portability of the XP-950 sums up the printer as a whole. You'd expect such a compact device to be one you can take home with you and though it's a disappointment when you realise the weight of the machine, Epson more than make up for it in other ways.

It's the same across the board; it's not the best print quality that you'll find on the market for example, but the six-channel ink set up means that it has some of the best smoothness. The compactness and fiddly trays can seem limiting, but the XP-950 does double-sided printing to make up those faults. And though the no cables approach of the printer might seem like a gimmick to some, the wireless capabilities make up for that too.

Ultimately though with the XP-950, the good points heavily outweigh the bad ones. It's a superb printer and scanner combo, with both sides of the machine being extremely high quality.

The XP-950 is a well-designed and good-looking printer with more tricks up its sleeve than you'll probably ever need, if you're only intending to use it while you work. But should you wish to use it to print your final pieces, it's still impressive. It's well aware of its own, admittedly, small niggles, but its print quality makes it a great product to have around the office nonetheless.

VERDICT

Features: **8/10**

Ease of use: **10/10**

Quality of results: **8/10**

Value for money: **9/10**

FINAL SCORE: 9/10

■ THREE PRODUCTS TO USE WITH THE XP-950



EPSON CLARIA INK

£51

The best choice of ink for the Expression series of printers, Epson's Claria ink has been developed alongside these models to ensure that it's tailor-made for your printing needs. It has the six channels required, and if you're someone who gets through a lot of ink the XL size makes your creative process more cost-effective than ever before.



GOLDEN DIGITAL GROUNDS

£13

With Digital Grounds, artists can coat and print over materials such as paper, canvas, metal and acrylic paints, using an ink-jet printer such as the XP-950. You can get clear, glossy or matte finishes with these grounds: they're useful for digital artists and can add a handmade look to digital projects.



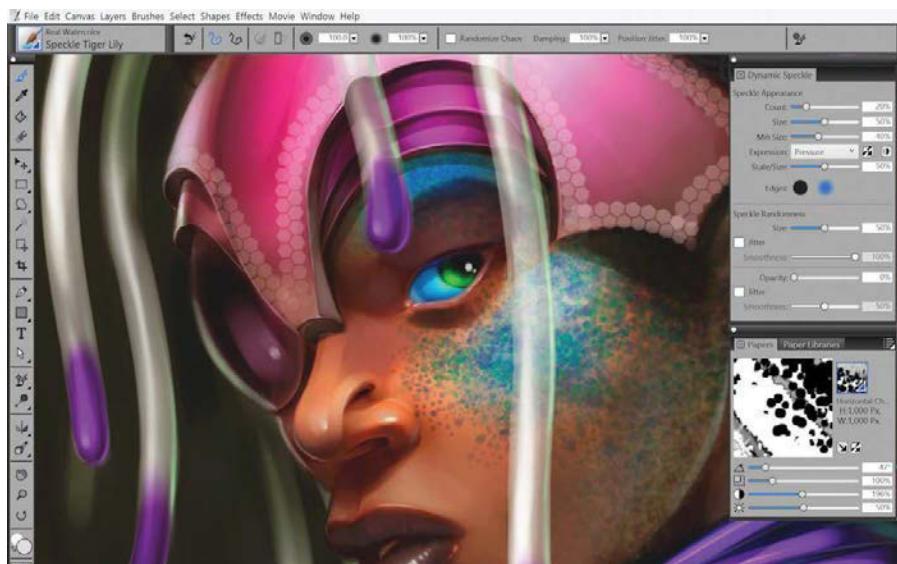
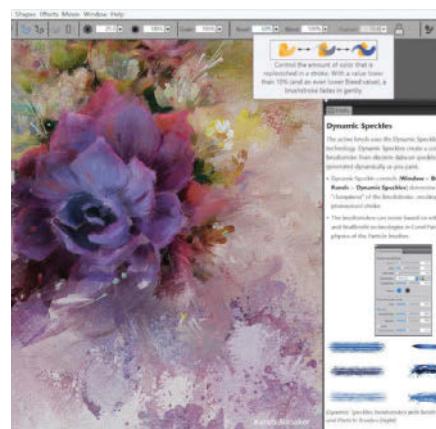
EPSON A3 FINE ART PAPER

£56

If you're looking to print only onto the very best quality paper available, Epson offer a range of different papers. One of the best options for photographers and digital artists is the fine art paper, which is 100% cotton, and as Epson claim, "engineered to give you the highest resolution and colour saturation possible."

COREL PAINTER 2016

IS PAINTER LIKELY TO OUST PHOTOSHOP AS YOUR DIGITAL PAINTING PROGRAM OF CHOICE, OR JOIN IT?



www.painterartist.com

PLATFORMS:

- Mac 10.9 and above
- Windows 7 and above

£315 / \$429

The Corel Painter versus Adobe Photoshop debate is one that fascinates any newcomer to digital painting. Photoshop, as the name suggests, is traditionally intended more for photo-enhancing and photomanipulation, despite the fantastic capabilities of the Brushes and the various different mixing tools such as Smudge and Blur. It might seem the answer for an all-rounder, but Corel Painter is specifically toolled for anyone setting out to create art.

Both offer more than enough on their own to be perfectly viable options for creating paintings. Photoshop can offer so much more than just painting

tools; where Painter is a place to start a sketch and build, Photoshop is almost the opposite, with tools for editing, adjusting and finishing off your pictures. Where Photoshop has fantastic layer styles and the ability to download millions of brushes online, Painter offers specific layer styles for painting techniques, along with top quality real media brushes.

Both are extremely powerful software packages, and both are obvious answers if you're looking for a painting program. Interestingly though, both Photoshop and Corel Painter complement each other well, as both can provide tools that the other can't. This was recognised, with Photoshop integration into Painter 12, so what else does Corel Painter 2016 offer that can enhance your Photoshop experience?

Perhaps the most obvious advantage of Painter is that it feels closer to real media than almost any other package. Brush sensitivity is easy to control, and this gives you pinpoint precision when drawing and brings your creative process even closer to the

TOP 5: PAINTER PLUG-INS



NIK COLLECTION \$149

Adjust colour tones in your paintings with complete control, using the Nik Collection, which was purchased by Google and assembled into one complete editing suite for Photoshop and Painter.



GLITTERATO £20

A plug-in that can create starry nebulae, Glitterato is perfect for adding texture and sparkle to your digital paintings. It's great for adjusting light in your picture and can bring out the vibrancy of your colours.



AUTOFX MYSTICAL SUITE GEN1 \$199

This AutoFX bundle includes Mystical Focus Gen1, Mystical Lighting and Ambiance Gen1 & Mystical Tint Tone and Color Gen1 for improving photos and lighting. It's an adjustment package, for if you don't want to use Photoshop.



COPIC COLOR SET FOR PAINTER 12 FREE

Created by a DeviantArt member, this free plug-in generates swatches for your artwork based on Copic pens and it is perfect for creating manga. It includes 358 colours and is also available for Photoshop.

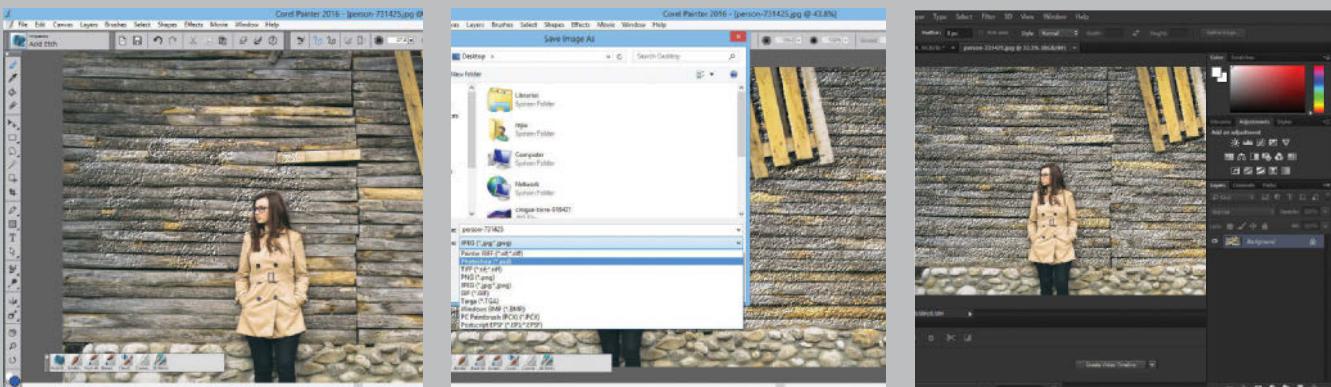


TOPAZ SIMPLIFY \$39.99

Create all kinds of artwork from your photos with Topaz Simplify and then edit them further in Corel Painter. It's a simple way to generate a basis on which to paint.

PHOTOSHOP INTEGRATION

WHY CHOOSE COREL PAINTER WITH PHOTOSHOP?



01 | CREATE IN PAINTER

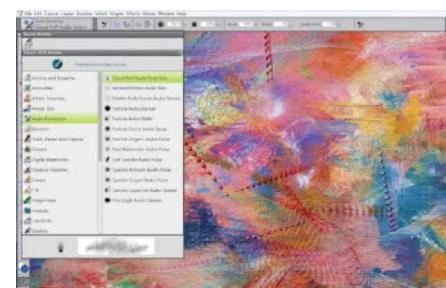
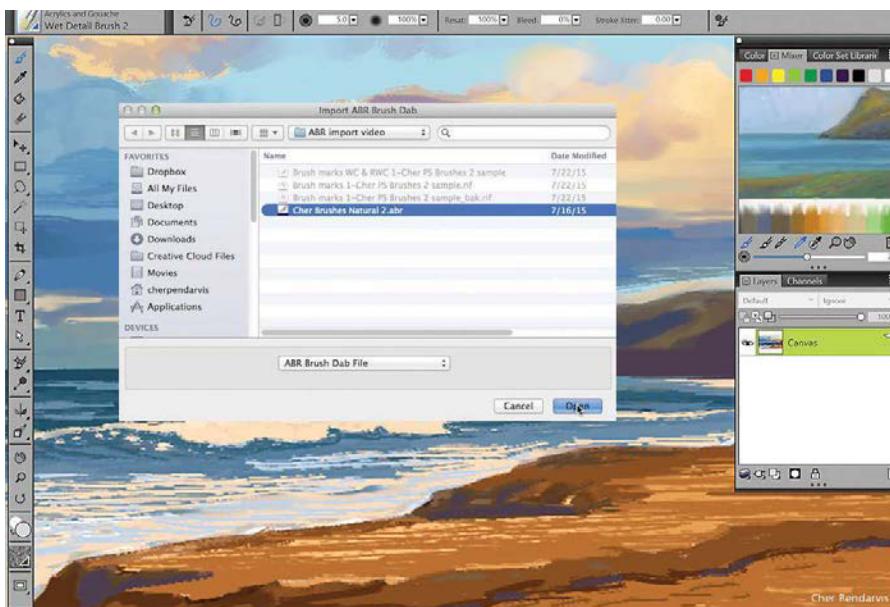
Corel Painter is the perfect program to start your project. It makes it easy to make preliminary sketches and it's great for digital art: but why not use its vast array of real media brushes for applying cool effects to your pictures? Here, we've used a Dappled paintbrush to create a metal effect over the wood.

02 | SAVE AS PSD

As well as obviously being able to save to a JPEG, Corel Painter has a plethora of other file formats that you can save your work to, including a PC paintbrush for use in your projects. As well as this though, you can save to PSD to save your layers and edit in Photoshop later.

03 | FINALISE IN PHOTOSHOP

Once you've created your picture in Corel Painter, the best place to make any finishing touches in Photoshop, using filters such as High Pass along with adjustment layers. By saving to PSD, you can edit non-destructively and even take your project back to Painter for other edits.



Perhaps the most obvious advantage of Painter is that it feels closer to real media than almost any other package

actual act of sculpting on paper. This is something that Photoshop can't closely replicate, along with the new Dynamic Speckle tool, which makes it even easier to create Natural-Media brushstrokes and 131 new brushes.

Painter stands alone from Photoshop with its unique brushes, but its blending options also set it apart from the competition. There's the option to use blender brushes, such as just adding more water to your picture, as well as a Gel layer style and

Watercolor and Liquid Ink layer types to produce even more realism in your pictures. Though it's not a case of ease-of-use, Painter feels freer and therefore more fun to use.

The best thing about Painter though is how it can be used with Photoshop. Photoshop integration makes it easy to stretch interconnectivity across the two platforms and Painter can now use Photoshop brushes. This is as much a companion to Photoshop as it is a competitor.

VERDICT

Features: **10/10**

Ease of use: **9/10**

Quality of results: **10/10**

Value for money: **8/10**

FINAL SCORE: **9/10**

A fantastic program to use with Photoshop, Painter offers things that few can, which makes it worth the price

DYNAMIC RANGE

GRAPHIC DESIGNER RONAN MULLER MAY BE JUST STARTING OUT, BUT THE ENERGY OF HIS SPORTS-ORIENTATED WORK IS ALREADY MAKING WAVES

Ronan Muller's high-octane sporting action images caught our eye on the **Advanced Photoshop** online gallery. We caught up with him to find out more.

HOW WOULD YOU DESCRIBE YOUR STYLE?

I guess my style is somewhere between the cinema poster design and the stylised sports poster; it really depends on the project. I try to put a story (regarding the culture of the team, city [or] personality of the player) in my visuals, but I always try to incorporate new things in my workflow like illustration or painting so it's always evolving. I've never been a fan of doing the same style over and over again, I get bored pretty quickly!

WHEN AND WHY DID YOU FIRST START USING PHOTOSHOP?

In 2012, I've always been amazed by the works of designers at specialised NBA graphics websites like Basketevolution, West Coast Remix or Posterize. So that's what pushed me to try Photoshop, I wanted to

see if I could do what they do, but I quickly understood that it wouldn't be an easy road to get to their level. I joined the team of designers at the French forum Basketevolution, which really helped me develop into the designer that I am today.

DO YOU USE ANY OTHER SOFTWARE, AND HOW DOES THAT CONNECT WITH WHAT YOU DO IN PHOTOSHOP?

In general, I use the software [that] will be the easiest and fastest way to get the results I want. Work smarter, not harder! If I want to customise a typeface or create a pattern for a visual I would do the work in Illustrator, then I will use Photoshop for cutting out people or colour-correcting images. I also work in the compositing software Nuke, which is kind of the Photoshop of motion graphics. You can make your matte painting in Photoshop and then import the layers in Nuke and animate them in it. I also do some work in Modo and Maya and that's an area where I would like to progress to be able to really take my visuals to the next level.



OUR READER
RONAN MULLER
lesideesderonan.com
@rOnAn_NcY





Pour Nancy: In this personal piece, Muller "used lens flare to give the lights a more dramatic look to the lighting"





Nancy, it's Playoffs Time! "The stylisation of the players was made by using Glowing Edges in the Filters Gallery, then putting the Smart Filter on Difference," explains Muller



SLUC NANCY BASKET

Joakim Noah, the raging bull: "The paint splash was made by an addition of paint brush," says Muller



Poster basket mondial



“ Well I guess the most exciting thing in graphic design is the emotional response that you can get from other people, that's always a great feeling when you see other people excited by your work ”

HAVE YOU ALWAYS LOVED SPORT AND IS THAT WHY YOUR WORK IS FOCUSED ON IT?

I've always been passionate about sport, when I was young I loved rally cars, then I started following my home football team, I also watch a ton of basketball and football, so when I discovered Photoshop, the first thing I wanted to do [was] visuals about my favourite team or players. And after [that] I just tried to perfect my craft so I kept doing sports visuals. I'm learning [about] other aspects of graphic design like typography, brand identity, composition [and] layout.

WHOSE WORK INSPIRES YOU?

When I started I was really inspired by the work of other masters of sports design like Caro Blanchet, Tyson Beck or Ishaa Mishra, now I'm less inspired by the work of sports designers. I guess that when you attain a certain level of skills you're not easily impressed by the work of your peers. Today I get more inspired by illustrators like Alexis Marcou, Orlando Arocena, Ivan Belikov, or great agencies like Ars Thanea [and] ICON Advertising. But my main source of inspiration is sport, I've always admired the effort made by players to win for their team, for the city, for the fans. You can't find that bond anywhere else.

DESIGN TIPS

Cutouts are crucial in Muller's compositing style. "I create a new layer on top of the images," he explains, "stack the layer in the images, then I take a Round brush with 0% Hardness, I put the Flow at 10-20% and start painting the fringe of the selection with colour that I picked close to the edge. Try to regularly pick a colour as you go around the image. It's a fast way to get a clean selection without having to spend ten minutes to refine the selection."

And be confident, Muller says: "You have to trust that you will be able to do the work that you want to do. I can guarantee that athletes like Michael Jordan and Kobe Bryant believe when they take a shot that they will score and I think that the same can be applied to graphic designers."

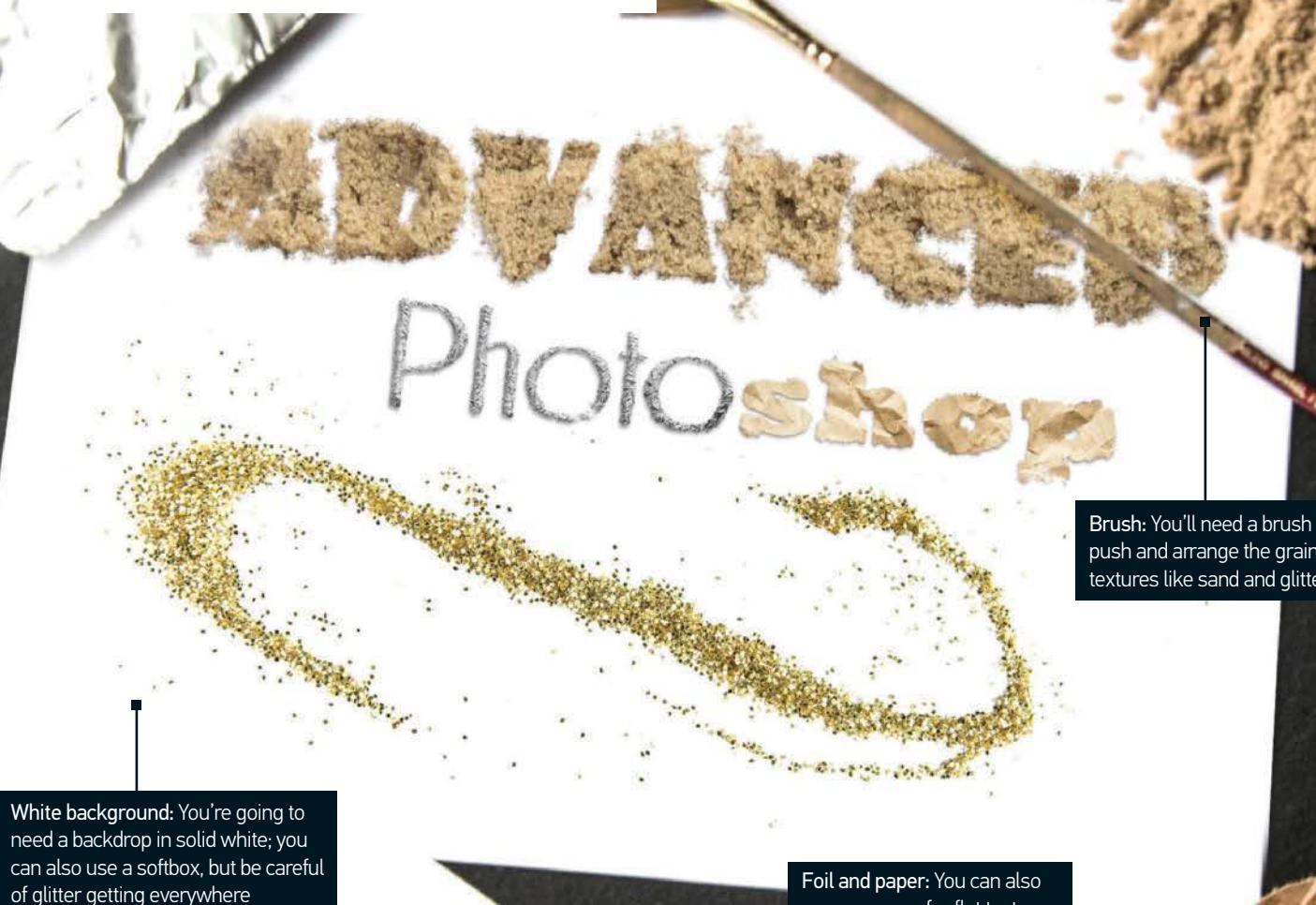
WHAT ABOUT GRAPHIC DESIGN DO YOU FIND MOST EXCITING?

Well I guess the most exciting thing in graphic design is the emotional response that you can get from other people, that's always a great feeling when you see other people excited by your work. As for the most challenging part, it's not to give up when you start learning graphic design, it's not easy, it takes

time to get good at Photoshop just like anything else, you have a lot of setbacks and the key is to just keep going forward, try over and over again and one day you look up and you're doing as good a work as anybody else. For me I've started doing decent work after one year spent in Photoshop. There is no shortcut for great work, but you will make it if you put the hours in.

GATHER THE PROJECT MATERIALS

ESSENTIAL RESOURCES FOR CREATING FABRIC TEXTURES



White background: You're going to need a backdrop in solid white; you can also use a softbox, but be careful of glitter getting everywhere

Foil and paper: You can also use a scanner for flat textures such as foil and paper. Just make sure the quality is good

Materials: You'll need a variety of textures to use and photograph. Good ones to use are glitter, sand, paper and foil

CREATE YOUR OWN TEXTURES FOR TYPE

| FIND OUT HOW TO MAKE TEXTURES FOR ENHANCING YOUR TYPOGRAPHY

Textures can be used for virtually everything in Photoshop, from distressing images to faking a painting. Combining text and textures is rarely thought of, but can create interesting images. Photographing textures is pretty straightforward, but shooting textures for laying over

text contains a different set of problems. You have to consider how large the text is going to be, what font family you will be laying these textures over and what effect you're trying to achieve. While gold glitter sounds fancy, it may look cheap over text, but aluminium foil could be sparkly and not too

distracting. Another consideration when photographing textures for text is edges. If you photograph the edges of your paper or foil you can then create a brush from this to make the edges of the text more realistic. Use your imagination and use unusual substances to enhance your text projects.

FOIL AND PAPER TEXTURES

HOW TO CAPTURE FOIL AND PAPER TEXTURES FOR USE OVER TEXT



01 | THE SET UP

Start by getting your textures and your scanner ready. If the scanner isn't high quality, it won't work. You can photograph the textures as well if you don't have a scanner.

02 | CRUMPLE IT UP

To get the maximum amount of texture from your foil and paper, crumple them up and then stretch them out. The size of the text you'll be applying this over determines how small the crinkles should be.

03 | SCAN IT

Lay your texture on the scanner and scan it. Re-crumple and scan again. Scan multiple versions and multiple pieces so you have textures for a variety of uses. Scan the edges of the foil as well, those can be useful too.

SANDY GRITTY TEXTURES

HOW TO PHOTOGRAPH SAND AND GLITTER TO USE AS A TEXTURE



01 | FIND SPECIAL SUPPLIES

Since sand can get everywhere and make a mess, you can use mouldable craft sand instead. This sand will hold its shape and stay together for easy clean up. It also appears wet without making a mess.

02 | SET UP THE TEXTURE

Place the sand on a white background. Tape a piece of white paper perpendicular to that piece to reflect light and soften harsh shadows. If you choose to use a flash, diffuse it first for best results.

03 | SHOOT IT

Take multiple pictures with the sand or glitter in many arrangements. You can even make letters or shapes with it to be used later in Photoshop. Also use different amounts of substances to achieve both thick and thin textures.

USING TEXTURES OVER TEXT

HOW DIFFERENT TEXTURES LOOK IN DIFFERENT SITUATIONS

When you apply textures over text, be sure you think about how the actual material would react when used as text.



GOLD FOIL TEXT

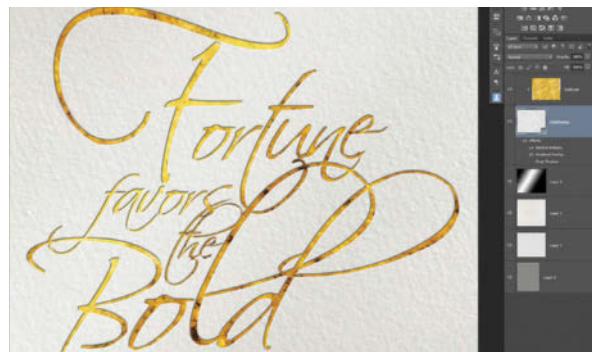
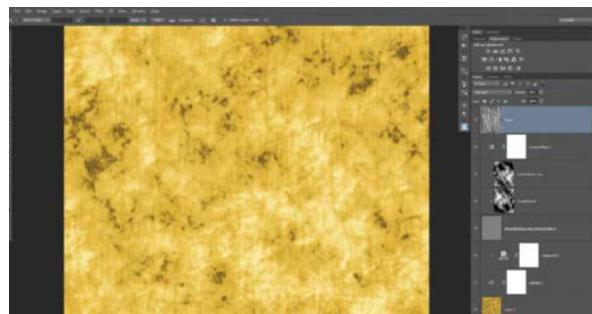
CREATE YOUR OWN GOLD FOIL TEXT ENTIRELY IN PHOTOSHOP

The brilliant, shiny gold leaf text is always a nice touch to a formal invitation or certificate. The process for creating it usually requires specialised equipment, but we can craft a digital simulation of the text in Photoshop just using some creative applications of filters. Start with a blank canvas and set the foreground and background colours to a light

and dark gold hue. Then run the Clouds filter. Duplicate the layer and run the Difference Clouds filter. Set this copied layer's blending mode to Lighten. Use a Curves adjustment layer to enhance the contrast. Then add a Pattern fill layer using a Strings pattern and blending mode of Soft Light. This provides the basis for the Gold Leaf texture.

That texture can then be clipped to a text layer to create the appearance of golden text. Add a Bevel and Emboss layer style, and provide some perspective to the text for added interest.

To see this accomplished in more in-depth instruction, take a look at our video tutorial that walks through the entire process step by step.



■ APPLY TEXTURES IN PHOTOSHOP

HOW TO APPLY TEXTURES TO APPEAR REALISTIC AND INTERESTING



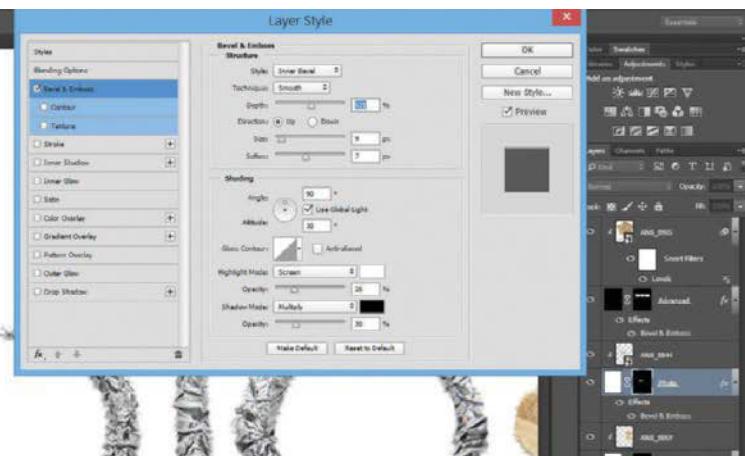
01 | PICK A FONT

Type out your word in your chosen font. Rasterize the layer and select its shape. Turn that selection into a layer mask and then remove the actual text. All that should be left is a layer mask in the shape of the text.



02 | CLIP THE FOIL

Lay your chosen texture over the text and size it so it fits properly. Then create a clipping mask over the text so the foil is shaped like the text.



03 | ADD THE FINISHING TOUCHES

Using a ragged edged brush, brush the edges of the text mask to create a rough edge. Then apply a bevel to give the text added depth. Add a subtle drop shadow if necessary.

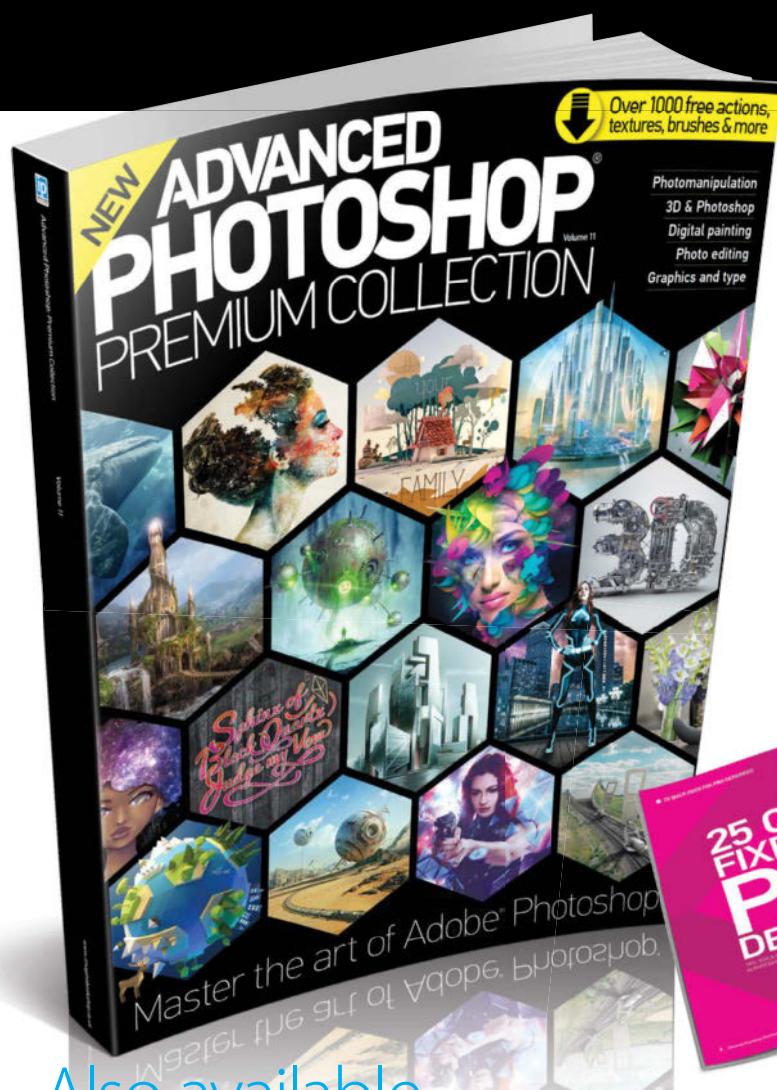


35 TEXT TEXTURES

35 TEXTURES OF GLITTER, PAPER, FOIL AND SAND

We've provided a wide variety of foil, crumpled paper, sand and glitter stock resources free for you to use in your own personal projects.

From the makers of **ADVANCED
PHOTOSHOP**

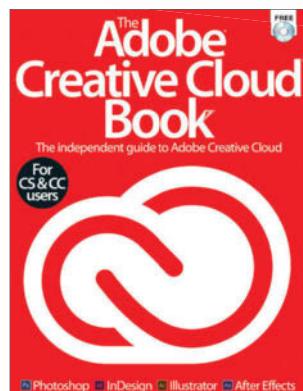


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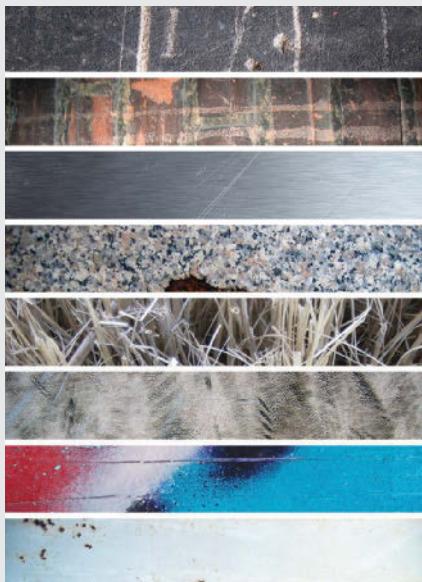
CREATIVE RESOURCES



EXPERT TUTORIALS

TOTAL COMBINED VALUE:

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PRO TEXTURES

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- Expert video tutorial
- Double exposure kit
- All tutorial files for this issue

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The screenshot shows the homepage of the FileSilo website for 'ADVANCED PHOTOSHOP'. At the top, there are 'REGISTER' and 'LOGIN' buttons. Below the header, a large image of a laptop displaying the magazine cover is shown, along with several physical magazine issues. A 'FEATURED CONTENT' section highlights '10 SEAMLESS TEXTURE' and '20 FASHION PHOTOSHOP ACTIONS'. Below this, a 'FILTER BY TYPE' section includes buttons for 'BRUSHES', 'TEXTURES', 'VECTORS', 'VIDEO TUTORIALS', 'WALLPAPERS', 'FONTS', and 'MORE TYPES'. A search bar is also present. The main content area displays a grid of magazine issues from 'Issue 124' to 'Issue 110'. To the right, there are two columns: 'TOP DOWNLOADS' and 'HIGHEST RATED'. At the bottom, there's a footer with the 'IMAGINE PUBLISHING' logo, contact information, and links to other websites.

This is the new FileSilo site that replaces your disc. You'll find it by visiting the link on the following page.

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HOW TO USE FileSilo

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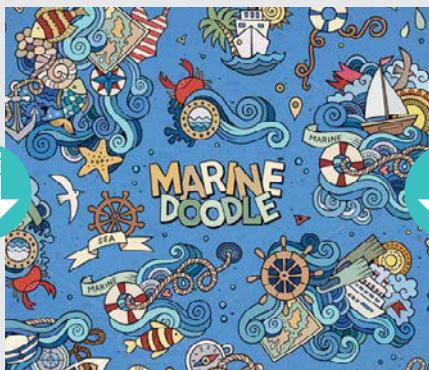
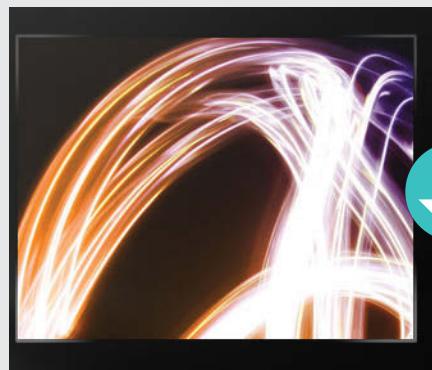
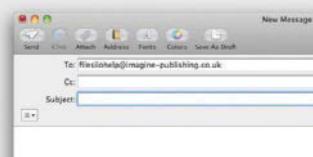


question about the magazine. You can access plenty of content for free with the issue.

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